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**BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.** 22, Albemarle-street, London, W.  
THE NEXT ANNUAL GENERAL MEETING will be held at BIRMINGHAM, commencing on WEDNESDAY, September 1.

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SATURDAY, JULY 10, 1886.

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## LITERATURE

*English Worthies.* Edited by Andrew Lang.  
—*Shaftesbury (the First Earl).* By H. D. Traill. (Longmans & Co.)

THE inclusion of the first Earl of Shaftesbury among the "English Worthies" is gratifying to those who believe that few characters, and no period, of English history more deserve or will better repay research than the character of Anthony Ashley Cooper and the reign of Charles II. That the course of this reign should be largely ignored, and frequently misunderstood, is indeed natural enough. Neither to historian nor to student can it at first sight seem attractive. The age of great things is past, and the age of great men too. Admiration, and sympathy, and enthusiasm look in vain for one noble exponent of a worthy cause around whom they may gather. There is scarcely a man who lives his life in the open light of day, scarcely one to reverence or to love. Great principles, indeed, are at work, but to watch their working the historian has to breathe an atmosphere of profligacy and dishonour. The time, indeed, despised itself, and as men who look back through their own lives pass with averted eyes over the years of low motive or disgrace, so now we habitually and instinctively avoid a close and familiar acquaintance with the reign of Charles II.

It is this absence of attraction, this mystery which surrounds the actions of men who in happier times might have been great, which necessitate in any one who would deal with them satisfactorily much patience and indefatigable research. Most of all are these qualities needed if a fair judgment is to be formed of one who for capacity and insight, for versatility and for the power of mystifying his fellows, stands high above all his comrades, and whose influence, in considering the twistings and eddyings of the political current, can never for a moment be neglected.

We confess we have asked ourselves more than once whether the author of this book possesses the patience, or has exercised the research, which we have said are indispensable. We do not, indeed, know whether Mr. Traill, to whose charming writings on matters of more recent date many of us have owed much amusement and delight, has

previously turned his attention to the reign of Charles II.; and we have been tempted, in spite of a certain tone of confident familiarity which pervades his book, to recall the phrase which one eminent living historian is said to have applied to a rival, and to think it half possible that he, too, is a "casual marauder" in a territory to which he has no particular claim. And for this suspicion there seems to be some ground when we find him, for example, omitting all notice of one of the clearly dishonourable acts of Shaftesbury's life, the rejection of the Irish Cattle Bill, and the attacks upon Ormond; speaking of Shaftesbury owing his advancement to Charles's *fears*; ignoring completely the part which he played in fomenting and sustaining the revolt against Lauderdale's absolutism in Scotland, and his proposals to put Monmouth in Lauderdale's seat; or passing over with the very scantiest remarks the extremely curious relations which in 1678 existed between the Opposition and Louis XIV., and not even hinting at Shaftesbury's probable part in those relations.

Mr. Traill has, in default of original research, shown good judgment in the choice of his sources of information. Wisely rejecting as unworthy of attention Lord Campbell's so-called 'Life,' he has taken, as must every one who approaches the subject, Mr. Christie's remarkable investigation into Shaftesbury's career as the groundwork of his own book. Somewhat unfortunately, however, he has announced in his preface his determination to be impartial; and this has, we think, led him to a morbid conviction that it is his duty to cavil at the opinions which upon doubtful points Mr. Christie expresses in Shaftesbury's favour. The honesty of this determination to be impartial we do not doubt. We can only regret that it did not hold out further than p. 24, where, at the close of an examination, otherwise fair enough, of the evidence regarding Cooper's desertion of the royal cause in 1644, he thus states his method of future inquiry:—

"I cannot see how even the most favourable critic of Shaftesbury's career can deny that ambition was at all times his master passion; and that we need scarcely even look further than a disappointment of that ambition to find the adequate explanation of any important step in his life."

And again: "All his repeated changes of party find their simplest explanation on a theory of pure self-interest." A judge whose charge to the jury consisted in saying, "The prisoner is proved to be guilty, and you will now consider your verdict," would, we fancy, hazard his credit for impartiality.

It is, of course, impossible for us here to enter into any detailed examination of Cooper's motives or action. But, to illustrate one among many of our differences with Mr. Traill, we would suggest, with reference to Cooper's changes of front previous to the Restoration, an explanation beyond that of mere ambition, self-interest, and unscrupulousness. From whatever causes he adopted the principle, Cooper was, from the day on which he left Charles I., an ardent Parliamentary man. It is, we hold, legitimate to argue that for the supremacy of Parliament in the face of a threatened despotism rather than from pure self-

love he left and contended against Cromwell; that for the supremacy of Parliament he confronted and was largely instrumental in breaking up the army party after Cromwell's death; and that for the supremacy of Parliament he aided, in union with many other servants of the Commonwealth, in restoring Charles II. Mr. Traill, we think, mistakes the force of the Restoration movement. Nothing appears to be clearer than that the monarchy was restored chiefly because in the average English mind it and parliamentary government, long in abeyance, were inseparably connected. And we believe that this feeling for parliamentary supremacy will be more and more found to be the key to the general course which Shaftesbury adopted throughout his life.

The fact is that Mr. Traill, in his anxiety to keep clear of the special pleading which he detects in Mr. Christie, is from the first page to the last a special pleader himself. "We may assume," he says (p. 18), "that even at that early age he understood how to accommodate himself with tact to this delicate situation." "I imagine that in Barebone's Parliament he sang and prayed with the rest" (p. 31). "That Cromwell ever made such an offer is most unlikely; but, on the other hand, *nothing can be more likely* than that Cooper asserted that he did" (p. 32). "It is to the credit of Ashley's attractive qualities...but *hardly perhaps*...of any other qualities, that Locke appears to have conceived a warm attachment to him" (p. 54). "He knew, or *may have known*, nothing of any plan of violently restoring the Roman Catholic religion" (p. 65). "I think (and this in a case where the proof for the reign of Queen Elizabeth is comparatively slight) he should not be held responsible for the stop of the exchequer" (p. 69); and so on. Thus it happens that in perusing Mr. Traill's pleasant book the reader is often compelled to stop and puzzle himself with the endeavour to detect the judicial tone.

Sometimes, too, we are met by an analogy which, plausible at first sight, disappoints us upon examination. Such an analogy is that where Mr. Traill speaks of Shaftesbury as an "incurable *frondeur*." There is just sufficient verisimilitude in this to arouse attention. Both Shaftesbury and the leaders of the Fronde were chiefs of factions; both were in eager conflict with the executive; both were at times supported by the mob of the capital; both were over violent and injudicious; and both failed. So far the analogy may pass well enough, but from other sides that of Monmouth and Macedon is in comparison close and satisfactory. Nothing in Shaftesbury's views can be made to correspond with the motive of the leaders of the Fronde, who were trying to regain, as they had tried to regain in precisely the same way under Richelieu, the dangerous independence which that great statesman had wrenched from them; to destroy for purely selfish ends the hardly won unity of France. Nothing, again, in them corresponded with the unscrupulousness and success with which Shaftesbury, to compass an end laudable, perhaps, in itself, excited the wildest forms of religious hatred, and hounded on the worst of liars and villains to the murder of innocent men.

We have not hesitated to state some of

the reasons which prevent us from regarding Mr. Traill's book as trustworthy. All the more we feel bound to recognize—what of course we were prepared to find—the clearness and facility of the practised writer, many felicities of diction, and the occasional vigour of the style. We must quote at length, though differing from its tone, one passage which will fairly illustrate this:—

"Where he differed from them [his associates] was in the unerring sagacity and foresight which enabled him to detect the signs of coming political change, and the astonishing versatility which enabled him to turn every such change to his own advancement. A man like Arlington could not have transformed himself from a minister of arbitrary power into a champion of popular rights; Buckingham attempted it along with Shaftesbury, but was soon out of the race. It was not so much the prodigality of 'doubling' the part of the minister with that of the demagogue which enraged and disgusted Shaftesbury's opponents as the consummate skill with which he assumed the second part, and the astonishing success with which he played it. This it was which pointed against him the light flying darts of Butler and the deadlier shafts of Dryden; this it was which has made him seem to have transcended in wickedness those competitors whom he merely surpassed in ability."

Mr. Traill has rendered a real service to a due appreciation of Shaftesbury's position in the only other passage we can quote, to all but the first clause of which unstinted praise can be given:—

"In his single person he typifies all the passion and prodigality, all the reckless turbulence and insatiable ambition of the troubled times in which he lived; but those three most notable actors on the stage of later English politics—the modern demagogue, the modern party leader, and the modern Parliamentary debater—are in him foreshadowed also. There had been demagogues before Shaftesbury, but no one before him had shown that it was possible to sway the judgment of a senate within the walls of its chamber and to wield the passions of a mob outside. There had been party leaders before him, but none who, sitting in one House of the Legislature, had organized the forces and directed the movements of a compact party in the other. Debaters of the modern type there had never been until Shaftesbury appeared. It is in Shaftesbury that we first meet with that combination of technical knowledge, practical shrewdness, argumentative alertness, aptitude in illustration, mastery of pointed expression, and readiness of retort which distinguish the first-rate debater of the present day. His Parliamentary oratory is to this day a living thing; but it is his achievements as party leader, it is those qualities of organisation and command which enabled him to convert the first subservient Parliament of Charles II. into a force of passive resistance to the anti-national policy of the sovereign, and to use the three succeeding Parliaments as powerful engines of attack upon the Government and Court party—it is these performances and powers which secure to Shaftesbury a memorable place in the history of the development of our constitution."

This is admirably true and excellently put. For its literary merits Mr. Traill's book fully deserves and will doubtless find many readers. None the less Shaftesbury still awaits a biographer.

*Eastern Life and Scenery.* By Mrs. Walker. 2 vols. (Chapman & Hall.)

THE articles which Mrs. Walker has from time to time contributed to various maga-

zines and newspapers well deserve the permanent form which has now been given to them in 'Eastern Life and Scenery.' In her capacity of portrait painter, and also whilst instructor of drawing in the short-lived girls' school of Yéré Batân, Mrs. Walker made numerous friends amongst the Turkish ladies of Stamboul. She was a welcome guest in many of the harems, and thus had ample opportunity for studying the domestic life of the Turks. We know no better or more accurate description than that contained in her two volumes of the quiet every-day life of a Turkish family, which, in its simplicity and the monotonous routine of its home duties, differs so widely from our Western notions of the indolent luxury of the daily life of a harem. Polygamy is really the exception, and not the rule, in Turkey, and it is now more prevalent amongst the peasantry than amongst the upper classes. This is in great measure due to the changes brought about by the last disastrous war with Russia. The wealthy have become impoverished, and are no longer able to maintain large establishments; whilst the peasants, partly out of charity, partly from a desire to secure inexpensive field labourers, have selected additional wives from the widows and orphans of those who fell during the war. It must be added, too, that amongst the better class of Turks the healthy feeling that a man should be the husband of one wife is extending more widely every year.

Some of Mrs. Walker's experiences as an artist are amusing, and her patience must often have been sorely tried by the vagaries of her models, and their desire to be painted in the tight-fitting garments of the West. The reader can well imagine that it was with "many an inward groan and rebellious struggle" that she submitted to the wishes of the short, plump, and imperious Sultana who insisted upon being represented as a tall slight woman, and who had to be painted three times over before her varying taste in dress, jewellery, and furniture was satisfied. The dress finally selected was of the poorest French silk, a dead unlovely white, the upper part "made like a European lady's ball dress, while from the waist downwards it was fashioned into the orthodox antary and schalwars." If all the models were self-willed, some, at any rate, were amusing, and no one can read without a smile the description of the two-year-old Bey, buttoned up in the full uniform of a superior officer, with sword belt, fez, and epaulettes, who took his natural refreshment from the bosom of his foster-mother whilst his features were being transferred to canvas.

Mrs. Walker is equally at home in the streets of Constantinople, and gives a picturesque description of that motley crowd of street merchants and labourers whose cries, as they vend their wares, fill the air, and whose varied costumes give so peculiar a character to the general aspect of the place. The number of these merchants and labourers is estimated at between 60,000 and 70,000, and they are all members of guilds or organized societies, which are managed by chiefs of their own selection. Men come from the remotest parts of the empire, enter the guild of their profession, and remain, sometimes for years, until they

have earned a sufficient sum to settle down in their native place. The history and origin of these guilds, which date from a remote period, have never yet been properly studied. Several chapters, which, though pleasantly written, contain nothing that is new, are devoted to the well-known sights of Constantinople: the bazaars, the great cisterns, the howling dervishes, the Scutari cemetery, and that unique specimen of ancient fortification the land wall of Stamboul, which, we believe, was only saved from destruction a few years ago by the urgent remonstrances of the British Ambassador.

It is pleasant to find that Mrs. Walker appreciates that most charming and interesting of Anatolian towns, Broussa, the cradle of the Ottoman Empire and the last resting-place of its founders. Within an easy day's journey of Constantinople, Broussa is little visited, though its sylvan beauties, the picturesqueness of its mosques, and the healing properties of its baths might well tempt travellers to turn aside from the beaten paths. Many improvements have been made in the old city by Ahmet Vefyk Pasha, who has not only been an energetic road-maker, but has restored the buildings shattered by the great earthquake, and encouraged every species of enterprise. To the enlightened ex-Grand Vizier Broussa owes not only the present prosperity of her silk industries, but the renovation of her baths and the establishment of a theatre in which the plays of Shakspeare, translated into Turkish by the Pasha himself, are performed to delighted audiences by a Turco-Armenian company. There are few pleasanter residences during the last weeks of May and first weeks of June, when the luxuriant vegetation is in perfection, and new walks may be found each day through the forest that clothes the lower slopes of Olympus.

During her visit to the Roumanian monasteries and the eastern slopes of the Carpathians, Mrs. Walker traversed a new "play-ground," which may be reached from London in three days. Her description of the scenery, of the pleasant people she met, and of the hospitality she received from the monks and nuns ought to attract many visitors; and we can cordially echo her advice that those who wish to see Roumania whilst the "glamour" of past centuries of picturesque costume and antique usages still lingers should not long delay their visit.

*Studies in the Literary Relations of England and Germany in the Sixteenth Century.* By Charles H. Herford. (Cambridge, University Press.)

MR. HERFORD has discovered a comparatively unoccupied field of research, and he has worked it with remarkable diligence and sagacity. The subject of his book is the literary influence exercised by Germany upon England in the sixteenth century. The author explains in his introduction that the word "literary" is to be taken in its narrowest sense, and that with the transmission of doctrines and ideas he is concerned "only so far as they coloured or inspired literature imaginative or poetic in form." In reality the range of Mr. Herford's inquiry is somewhat more limited than this statement would of itself imply.



He has not attempted so large a task as that of discussing thoroughly the extent to which the imaginative literature of England was coloured by the religious and philosophical doctrines which had their origin in Germany, but has confined himself to showing how far the English writers were indebted to Germany for the literary forms which they employed, or for the imaginative material which they elaborated. As thus defined, the subject does not at first sight appear particularly promising; and possibly most readers, even amongst those who can claim a considerable acquaintance with Elizabethan literature, will feel some surprise that the author has found so much to tell. The literary debt which the England of the sixteenth century owed to Germany was, of course, far inferior in bulk and in value to that which she owed to France or to Italy; but Mr. Herford has succeeded in showing, by his careful bringing together of the facts previously known, and also by some original discoveries, that it was by no means so absolutely inconsiderable as it is commonly supposed to have been.

It may, on a superficial view, appear strange that in the early years of the sixteenth century, when the attention of Englishmen was powerfully drawn to the native land of the Reformation, and when religious sympathies tended in so great a degree to promote the mutual intercourse of the two peoples, the influence of Germany on English literature should have been comparatively slight. But at this period Germany had very little of a purely literary kind which it would have been worth while to borrow. There is, indeed, one brilliant exception to this statement in the German popular songs and the cultured poetry deriving its inspiration from them. Perhaps if among the many Englishmen of that time who were drawn by religious interests to the study of the German language there had been any man of poetic genius, the development of English lyrical forms, instead of following in the path opened by Wyatt and Surrey, might have been, to some extent at least, directed into a different course. But the English Reformers had no poet, and the opportunity was lost. Even the Lutheran hymnology failed to gain a hearing in England. Although Coverdale attempted to translate or adapt the "spiritual songs" of Luther and his associates, his laborious imitations had too little original vigour to catch the popular ear, and they do not seem to have had any influence upon subsequent writers.

Apart from the lyric poetry, nearly all the German literature of this epoch that deserved imitation was imitated by English writers. Even before the beginning of the Reformation the famous 'Ship of Fools' of Sebastian Brand had found appreciative readers, and the clever fragment of 'Cock Lorell's Bote' (the literary merit of which Mr. Herford seems inclined to exaggerate) is the first of a long series of echoes which attest the depth of the impression made by that vigorous, if somewhat clumsy piece of satiric writing. The two species of composition, however, by which Germany in the early days of the Reformation chiefly influenced English literature were the controversial dialogue and the Latin drama. In discussing the latter subject Mr. Herford

makes two new points of some interest. One of these relates to that strange production Gascoigne's 'Glass of Government,' which he renders comprehensible by showing that it derives its motive and many of its details from suggestions furnished by the Christianized Terentian comedy of German schoolmasters. The other point is that Bale's 'Kinge Johan' is largely indebted to (if not actually founded upon) the once famous tragedy of 'Pammachius,' by Thomas Kirchmayer (Naogeorgus). We should have thought that there would have been something to say about the literary influence in England of Kirchmayer's better known work the 'Regnum Papisticum'; but Mr. Herford dismisses it in a single sentence, which, however, contains the happy remark that the book is "an inverted 'Fasti,' as the 'Agricoltura Sacra' is a spiritualized 'Georgics.'"

In the age of Elizabeth English Protestantism had outgrown its dependence on its continental masters, and the former intercourse of England with Germany had ceased to exist. The literature—and, as Mr. Herford shows, also the political history—of that country was less known to Englishmen than that of any other European land. Yet it singularly happened that the influence of Germany upon English literature was far more marked during this period than it had been in the earlier half of the century. The explanation is not so much that Germany had risen to a higher literary level as that the spirit of the English people had changed, and that England now possessed an abundance of writers skilled to discern the capabilities of the crude material which came to them from Germany. It was chiefly as the home of magic and mystery, of grotesque or marvellous legend, that Germany was celebrated amongst the Elizabethans. The poets to whom this element was congenial naturally looked thither for novel and effective themes, and they did not look in vain. Marlowe found the legend of Dr. Faustus, Dekker that of Fortunatus, and obscurer men introduced to English readers the story of the disguised demon "Friar Rush" (Rausch), which on the one hand had the unique fortune of being naturalized as a portion of English peasant folk-lore, while on the other hand it became in various forms one of the most favoured motives of the popular drama. The coarse humour of 'Eulenspiegel' and the other German jest-books of similar type was keenly relished in England, and in many ways turned to literary account; and the famous satire of 'Grobianus,' in which Dedekind lashed the coarseness of manners of his countrymen, produced, through the translation of 1605 and Dekker's brilliant imitation in the 'Gul's Horn-booke,' an impression which continued to be felt in English literature down to the age of Pope and Swift.

It will be evident even from this hurried and imperfect survey of the subject that such an investigation as Mr. Herford has undertaken is absolutely necessary to the complete elucidation of the history of the English literature of the sixteenth century. The manner in which the author has acquitted himself of his task is deserving of the highest praise. He has spared no pains to make himself acquainted, not only with

the admitted classics of both the countries concerned, but also with a vast mass of pamphlet literature which has little attractiveness apart from its illustrative value. Few books on literary history display so much of the thoroughness which in this department of research is usually regarded as a German rather than an English characteristic. At the same time Mr. Herford does not allow his zeal in the discussion of "problems" to interfere with his appreciation of the æsthetic interest of the works which he passes under review, and his book will be found enjoyable reading by many who have no ambition to become adepts in what is called "the science of literature." If we must find some fault, we should say that Mr. Herford has not afforded to ordinary readers quite enough help with regard to the chronology, and that now and then his references to the mistakes of other inquirers are needlessly ungracious in their tone.

*Methodism in Marshland.* By George West. (Goole, Gardiner.)

MARSHLAND is the name applied to a portion of the West Riding of Yorkshire which lies to the north of the Isle of Axholme. The name cannot, we believe, be traced to an early date, and there is some doubt as to its meaning. The boundaries of the district are not clearly defined. Nearly the whole of what is commonly known as Marshland has until recent times been subject to inundations from the Ouse. It must not, however, be forgotten that these low and boggy lands formed the "march" or outskirts of the kingdom of Northumbria and of the ecclesiastical province of York. If the word be really an old one, it is probable that the latter is its true origin; if, however, it have but a pedigree of two or three centuries to boast of, no doubt the low and water-logged nature of most of the soil is the proper derivation. In this secluded district Methodism was from the first a great power. Something may be due to the fact that John Wesley was a native of the Isle of Axholme, which, though in Lincolnshire, was, as it were, a continuation of the Marshland on the southern side of the Ouse. At a time when travelling was so difficult it is probable that the Marshmen knew far more of their Lincolnshire neighbours than they did of the far-away clothier folk who inhabited the great towns of the West Riding.

John Wesley visited the district several times, and thought very highly of the inhabitants. Whatever may have been the weaknesses of the founder of Methodism, he was not a man given to flattery. His words may be taken to be a true picture of his real opinions when he says in 1776:—

"I preached at Swinfleet in the evening; these are the most sensible and gentlemen-like farmers that I have seen anywhere, and many of them are rooted and grounded in love, and have adorned the Gospel many years."

A fact that John Wesley may not have known perhaps in some degree explains why his preaching and that of his ministers was so eagerly listened to. In the middle of the preceding century the men of Marshland were mainly Puritan. Though the teaching of Wesley differed from seventeenth century Puritanism almost as widely as two things can differ, it was identical

with it in its protest against the dead formalism into which the clergy of the Established Church had sunk, and in its passionate desire to get to the foundation and to have direct personal experience of the love of God. The early Methodist preachers were for the most part untaught; their sermons contained wonderful blunders on matters of geography and history; but many of them possessed a rough eloquence which touched the hearts of nearly all who heard them. It is a pity Mr. West has not given some specimens of the preaching of these earnest, simple-minded men. He mentions on several occasions Hick the blacksmith. There are those yet living, we imagine, who have heard him preach. If any of his sermons exist in print or manuscript, extracts from them would be well worth reproducing. Sammy Hick, as he was affectionately called by all who knew him, handed down far into this century the manners of the old local preachers who served under Wesley. He had a most intimate acquaintance with the letter of Scripture and a most determined desire to do good in the only way in which he could understand it. His ideas, whether in or out of the pulpit, were expressed in the broadest and raciest dialect of the West Riding.

'Methodism in Marshland' will interest many persons whose theological standpoint is very widely apart from that of Mr. West, as it gives some additional light as to what the life of our forefathers was before the great changes of the last sixty years. We wish, however, he had given more facts and somewhat less of the spiritual experiences of those whose history he chronicles. It is interesting to know that a certain young man, at Wesley's request that he should go forth as an itinerant preacher, obeyed the summons, gave up his farm, and left his wife and children at what he believed to be the call of God; but it is somewhat absurd to quote the three lines of most wretched verse which he is said to have repeated when near death. We do not believe they were the good man's own composition. If they were, Mr. West has done him an ill turn to revive them. The volume contains lists of chapel trustees and other matter of a like kind which will render it most useful to local readers.

*Étude sur l'Histoire Diplomatique de l'Europe.*  
Par le Comte de Barral. Part I., 1648-1792; Part II., Vol. I., 1789-1797.  
(Paris, Plon & Co.)

This work, the author says, was intended as a guide to aspirants for positions in the diplomatic service. He hopes they will find it useful "au moment des examens." That they have done so we may infer from the fact that the first part has reached a second edition. The second part, of which we have here only an instalment, is to end with the Congress of Vienna; the third part will continue the history of Europe down to the present day. If this programme is carried out the work will be very useful to diplomats not only among the author's countrymen, but also in this country. A work that should keep international relations primarily in view, and should sum up with sufficient, but not excessive brevity the European re-

sults of the last hundred years, is much wanted, and deserves to be translated into English, were it not that every one who studies the history of that period ought to be able to read such a book in the original, whether he be intended for diplomacy or not.

It may be supposed that the author considers the history of Europe during the century and a half before the Revolution as comparatively unimportant, for while he devotes only one volume to that period, the other of the two volumes before us, and that the larger one, is concerned with the transactions of the first eight years after the outbreak of the Revolution. This disproportion may be justifiable from the diplomatist's point of view, but from that of the historian it is open to objections which are patent to everybody. It reduces the first volume to a mere sketch, within such narrow limits that it appears to be little more than a translation or adaptation of Heeren's well-known work 'The European States and Colonies.' In arrangement and clearness of presentation it is inferior to the older work, and although it is slightly more minute, the additional details are not in general of importance. It is, moreover, by no means accurate throughout. It is not very promising when our author says that Monmouth and Argyle were beaten at Sedgemoor, and that the reception of the nuncio Doda—meaning, we suppose, Adda—"et surtout l'abolition du bill du Test" were the immediate causes of the Revolution of 1688. The account of the causes of the War of American Independence is still worse. It is stated that Pitt opposed the project of Lord Egremont to introduce the Stamp Act in America. Lord Egremont stands throughout the whole affair as the substitute for George Grenville. It is notorious that neither Pitt nor any one else except Col. Barré opposed the passing of the Stamp Act; Pitt was absent from the House all the time. Immediately afterwards we hear that the Parliament of Boston passed a declaration of the rights of man, and that the resistance in America led to Lord Egremont's quitting the ministry. This, it may be surmised, refers to the advent of Lord Rockingham to power in 1765; but the event has evidently been confused with Chatham's return to office, which took place a year later. It is Chatham too, as Prime Minister, who, according to the Comte de Barral, repealed the Stamp Act, though every one knows that Lord Rockingham did it before Chatham returned to power. A few lines later we find that the Bill for duties on glass, paper, &c., was introduced by Chatham (then in retirement at Burton Pynsent) instead of by Townshend. It is, perhaps, a still more astounding statement that Chatham withdrew from the ministry because Parliament made these taxes obligatory on America, and that his place was taken by Lord North. But it is needless to continue this examination of an account which contains a blunder in almost every line. A correct knowledge of the details of the famous quarrel between England and America is not, perhaps, indispensable to a French diplomatist, but we cannot help pitying the pupils for whose edification such a tissue of errors is allowed to pass uncorrected into a second edition.

When the Comte de Barral's foot is, so to

speak, upon his native heath, he does not trip so flagrantly, but there are still defects which will be sure to strike the careful reader. His sins are, in the wider field of European history, rather of omission than commission. In his analysis of the Peace of Westphalia he passes by unnoticed the difficult questions concerning the cession of Alsace. It is well known that Louis XIV. and the Empire put very different interpretations on the clauses relative to this subject, and that the ambiguities of the treaty were held to justify the French aggressions in the Rhenish provinces twenty years later. There is, however, no reference to this difficulty, while, on the other hand, the author declares that the annexation of Lorraine to France was recognized by the Treaty of Münster—a statement which is, to say the least of it, extremely doubtful. Strict impartiality in these matters is, perhaps, hardly to be expected of a French diplomatist, but the historian ought to show a less decided bias than our author in favour of his own country. The Comte de Barral considers that the War of Devolution was amply justified by the non-payment of Maria Theresa's dowry; that the war of 1672 was entirely the fault of the Dutch; that the Cours de Réunion, in which antiquated feudal connexions were made the basis of new aggressions, were morally and legally justifiable; and that Strasbourg voluntarily opened its gates to the French army from an unforced conviction that it belonged of right to Louis XIV. After this it is not surprising to find that the war of 1689 is ascribed to the intrigues of William of Orange, who was "less desirous of setting bounds to the ambition of Louis XIV. than of creating disturbances in order to satisfy his own"; and that the conduct of Louis XV. in violating his oath to respect the Pragmatic Sanction in 1740 and patching up an alliance with Maria Theresa in 1757 is justified on the plea of political necessity. We must confess that, regarding the matter from the point of view of expediency alone, we are unable to agree with the Comte de Barral that such a "renversement des alliances était devenu une nécessité," or that France was wise in attempting to destroy in the Seven Years' War that balance of power which her alliance with Prussia had established in the war of the Austrian Succession. On the whole, it cannot be said that the execution of this first or introductory volume is by any means satisfactory, or that it would be safe to recommend it to the attention of English students.

When we come to the second part, in which the French Revolution and the European complications thence ensuing are dealt with, the case is altered. Both the internal history of France and the international relations of European states are handled with far more fulness of detail and greater accuracy. Nor can we detect much bias in favour of France, though it is not wholly wanting; for the author is divided between love of his country and dislike of the Revolution, between admiration for the genius of Napoleon and reprobation of his principles. Moreover, while in the former volume the Comte de Barral makes no pretence of original investigation, but restricts himself to lengthy quotations from authors like Anquetil and Trognon, in the second part



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he quotes not only from Sybel and other modern writers, but also from unpublished documents in the Foreign Offices of this and other countries. The result is a work which certainly fills a gap for English readers—a gap not precisely filled by the translation of Sybel, by Thiers or Dyer, or even by Mr. Fyffe's recent sketch of the period.

So full an account of the internal history of France was scarcely needed in a work which is primarily a history of international relations, especially as the Comte de Barral has nothing of importance to add to previous works on this topic; nor can it be said that the reader will gather many fresh facts or original views respecting the European conflict which was aroused by the Revolution. Still the author has done a service in bringing together in a clear and intelligible manner the facts which elucidate the foreign policy of France and other countries during this period. He deals succinctly with the military history, and concentrates his attention chiefly on the diplomatic negotiations, the *pourparlers* and treaties, the objects kept in view by states and statesmen, and the means by which these aims were frustrated or attained. He does not manifest the hostility towards England which might, perhaps, have been expected, and, while giving her credit for reluctance in entering on the war with France, does not conceal his admiration for her persistence when it was once begun. Pitt fills a large, perhaps almost too large, portion of the author's canvas. His admiration of Pitt's abilities, of his diplomatic skill, of the variety of his resources and combinations, is unbounded. Much of this admiration is justifiable, but, in view of Pitt's not infrequent failures, it appears to be a little exaggerated. Nor do we always find ourselves in agreement with our author's views respecting the policy of the English Government. It is surely too much to say that English ministers had ever since 1783 been bent on "revanche" for the Treaty of Versailles; nor can it be allowed that Pitt was guilty, even indirectly, of causing the second and third partitions of Poland. A proceeding so certain to distract the attention of his chief allies from the west to the east of Europe, and to sow jealousy and suspicion between them, could never have formed part of Pitt's programme, and is not to be attributed to him only on the ground that the aggrandizement of the Eastern powers would have been disadvantageous to France. The Comte de Barral approves of Pitt's sinking fund as a politic measure so certain to establish confidence that its economical defects might be neglected in comparison. In illustration of Pitt's practical turn of mind he quotes a sentence which he heard from Lord Beaconsfield's own lips: "The French fight for ideas, but England exerts herself only for material and positive interests." This opinion was elicited by the Eastern crisis of a few years ago, but is equally applicable, so our author thinks, to the conduct of Pitt in the revolutionary wars. Of Napoleon the Comte de Barral has much to say, both in praise and blame. He cannot avoid seeing an appeal to the baser passions of the soldier in the famous proclamation to the army of Italy; but he finds no fault with Bonaparte for robbing Italian picture galleries of their noblest works. He asks why "the hero of

so many battles tarnished his glory with acts of duplicity or brutal cynicism like the conventions with Venice," but—in opposition to Lanfrey—he considers the creation of the Cispadane Republic "a work of genius."

We may conclude our review of a work which, at any rate in its later portion, is full, accurate, and impartial, with the following remarks on the Peace of Campo-Formio:—

"Never, in fact, had France made more important acquisitions of territory or gained so great an influence in Europe, but these advantages had been won by throwing overboard all those principles in the name of which the Republic had destroyed the monarchy and made war upon the world. A contempt for the liberty, the equality, the fraternity both of individuals and of nations was, in fine, the last word of the Treaty of Campo-Formio."

*Sacred Books of the East.*—Vol. XXII.

*Gaina Sūtras.* Translated by H. Jacobi.

—Part I. *The Akārāṅga Sūtra. The Kalpa Sūtra.* (Oxford, Clarendon Press.)

To what religion do "Gaina sūtras" belong? The majority of those acquainted generally with Indian matters would probably reply to such a question, if the strange and un-English spelling of the Oxford series conveyed to them anything at all, that the Jains, whose sacred books these sūtras are, are "a kind of Buddhists still found in several parts of India," and in so saying would express an opinion not altogether at variance with that of Hiouen Tsiang, the Chinese Buddhist pilgrim of the seventh century, or of Prof. Weber, the most important writer on Jainism at the present day. It is certainly quite strange after all that has been written on the religion of Buddha to find, as one does, a considerable number of fairly well-informed persons who suppose that genuine Buddhism still exists in the plains of India. Perhaps this impression may be partly due to the continued existence, in several widely separated regions, of the Jains, who certainly to any observer bear, in their strict maintenance of monastic usage, far more resemblance to the founders of Buddhism than the degenerate Buddhists of Nepal or some of the countries beyond. The contrast in the fortunes of the two religions is one of the strangest in history. Both trace their origin to the same region of India, and both have in some periods of their career counted adherents in all the parts of the country inhabited by the Aryans; and yet the one, perishing utterly in its birthplace and leaving there not so much as a popular tradition, has now overspread the further East so as to be in some sense the greatest religion of the world, while the other, arising from conditions similar if not identical, remains in India to the present day much as it has ever been, not wholly obscure nor destitute of influential members, but, as a system, wholly apart from the main currents of the national life.

To suggest the origin of this contrast hardly falls within the scope of the present volume, and it remains one of the most interesting in Oriental research. To the removal, however, of the impression already referred to as to the common origin of the two sects the greater part of Prof. Jacobi's learned introduction is addressed. His main

argument is based on an examination of the *sannyāsins*, or Brahmanical ascetics according to the rules laid down for them in Baudhayana and other early writers, which formed for the Jains "a model of higher antiquity and authority," to which, he thinks, they

"would probably have conformed rather than to the less respected and second-hand model of their rivals, the Buddhists..... Besides this..... the adoption of certain Brahmanic rules..... by the *Ginas*, which were not adopted by the Buddhists, proves that the latter were not the model of the former" (p. xxix).

All this argument, and indeed the whole of Prof. Jacobi's introduction, deserves most careful consideration, but we doubt whether the reasoning above indicated disposes altogether of the theory of Prof. Weber, for instance, that the Jains are one of the oldest sects of Buddhism, though Prof. Jacobi considers (p. xviii) that it is "fully refuted" by deductions drawn from a comparison of the early traditions of the two sects.

Lassen long ago called attention to the titles of prophets and leaders in the two sects, as Jina, Arhat, Sugata, Tathāgata, and many others. To this Prof. Jacobi thinks it sufficient to reply (p. xx) that (with admitted exceptions) "the preference is given to some set of titles by one sect, and to another set by the rival," and to observe that the usage of Buddha and Tīrthakara is very different in the two bodies. We confess that we find this somewhat inconclusive. For Lassen might have also pointed to the agreement of a number of technical terms in the two sects; and if they branched off independently from a common Brahmanic origin, it is very strange that not only the titles (for there seems to be little proof of the assertion that these "were used as epithets in their original meaning," whatever that may have been, "by all sects"), but also various phrases relating to religious life and thought, occur in the two literatures without any corresponding trace, such as would have been expected, in Brahmanical books. One such term common to Buddhists and Jains, but unknown in the ordinary language, is *amagandha*, pointed out by Prof. Jacobi himself at p. 23, note. In the case of *śarava* (pp. 37, 76) the Jain and Buddhist usages have, it is true, diverged, but in the Brahmanical literature the word appears never to occur at all in a technical sense. Compare also *prajñapti*.

Regarding the contents of the works before us, the literature is at least fresh to the Western world, and considering in how many instances the "Sacred Books of the East" have only given us new translations of works already accessible in some of the languages of Europe, this is in itself no small cause for congratulation. The second, indeed, of the two treatises included in the present volume, the 'Kalpa-sūtra,' was translated nearly forty years ago for the Oriental Translation Fund by Dr. J. Stevenson. But that version is extremely inaccurate,\* nor is it now easy to obtain. This sūtra contains the legendary biographies of some of the great worthies of the Jains, especially that of Mahāvīra, the founder of

\* Compare the observations in Prof. Jacobi's introduction to his edition of the text (Leipzig, 1870), which, with very commendable consideration for readers in the East, are given in English.

the sect, the story of whose miraculous birth recalls at once the northern legends of the birth of the Buddha.

The first of the two works, which stands also first in the canon of Scriptures recognized by one at least of the two main divisions of the Jains, gives rules and precepts for the life of the ascetic. The title of the work in that form of Prākṛit which is the distinctively sacred language of the sect is 'Ayāramga.'

It cannot be asserted that either of these works contains matter likely to interest the general reader. As regards style they show the worst fault of the Buddhist sacred books, endless repetitions and tautology, carried to a far more exasperating degree, with few or none of those oases of beautifully expressed thoughts that occur there. The literary merit, in fact, of the books is practically nil. This is the more surprising as the Jains are noted for the elaboration and grace of their artistic productions; indeed, their sacred books would be worthy of some study, if only for the elucidation of points connected with the marvellous construction and ornamentation of their temples scattered over India. For the student of religions this volume will contain many valuable points that may repay him for toiling through many a dreary passage of these often confused discourses. To take one example. On the same page (p. 72) where we find a note confessing that "the old Gāina authors were so accustomed to surround their meaning with exclusions..... and to fortify it with a maze of parentheses, that they.....sometimes forgot to express the verb," we find also a reference to the remarkable custom of *itara* or religious suicide, which recalls the stories of the Gymnosophists, who were in most cases probably Jain ascetics.

Little space remains for verbal criticism. In point of diction "the knowing one" is a somewhat undignified equivalent for *nānī*, a frequent epithet of the Teacher; the same applies to the phrase "clever man," used to express *kusale* and *medhāvī*. *Monam* (Sanskrit *mauna*), the original of "sagedom" at p. 49, and of "life of wisdom" at p. 26, has in both places probably, especially in the latter, its ordinary meaning of "silence." The term *syādvāda* is used in a note on p. 63, but not explained nor included in the index. Those who are curious as to this and other philosophical doctrines of the Jains may get some further information by comparing the account of the sect in the 'Sarvadarśana-saṅgraha' (translated by Prof. Cowell), a somewhat hostile criticism, which it is most interesting to contrast with the original texts. We look with interest for Prof. Jacobi's part ii., and are glad to note that in the mean time Dr. Hörnle, of Calcutta, has commenced in the *Bibliotheca Indica* an edition with commentary and translation of a Jain canonical work.

#### NOVELS OF THE WEEK.

*Mostly Fools: a Romance of Civilization.* By Mr. Randolph. 3 vols. (Sampson Low & Co.)

*The Wind of Destiny.* By Arthur Sherburne Hardy. 2 vols. (Macmillan & Co.)

*The Long Lane.* By Ethel Coxon. 2 vols. (Bentley & Son.)

*The Young Marquise.* By Manus. (Sonnenschein & Co.)

*The Betrayal of Reuben Holt.* By Barbara Lake. (Hurst & Blackett.)

*The Basilisk.* By Henry Pottinger Stephens and Warham St. Leger. (Sonnenschein & Co.)

LET no unwary reader be entrapped by the attractive exterior and cynical title of "Mr. Randolph's" new book into the expectation of finding a lively and whimsical story behind them. In spite of the variety of topics treated in it, and the originality of the views propounded by the author, his heavy touch, coarse humour, and habit of always overcrowding his canvas render his volumes laborious and distasteful reading. The work is on a large scale, for Mr. Randolph has taken almost every side of modern life for his province, and it may be added that he has touched nothing without abusing it, more or less. From the controversial attitude of the whole book, beginning with the somewhat inflated dedication "To my adversaries," and the bitterness of a good deal of the portraiture, it is difficult to forego the conclusion that the writer has been animated by a personal grievance rather than the desire to administer wholesome correction to the follies of the time. The plan of the work again is peculiar, for while the society therein depicted is partly a contemporary Utopia, it is in the main a distorted reflection of some of the most unpleasant features of our own days. The abrupt contrasts which this method necessitates run throughout the whole work and rob it of reality. Mr. Randolph declares, it is true, that it was an age of extremes, and he is certainly untiring in his efforts to justify the truth of this description. One out of the very small handful of characters who are not fools or knaves—a man of remarkable fastidiousness and personal charm, as we are informed—marries a woman who "would have done admirably with a good-natured Zulu," one of four sisters in whose "simple characters," to quote the elegant language of this writer, "the only instinct that made itself at all discernible.....consisted in an animal leaning towards members of the opposite sex, the 'sporting-crusher' preferred." On the rise to social distinction of these ladies Mr. Randolph dilates literally *ad nauseam*. He has a knack of needlessly disgusting his readers by his detailed delineations of these and other "monstrous perversions of modern womanhood." The British officer also "bulks largely," as Mr. Randolph would say, in 'Mostly Fools.' There may be some home truths in the chapters which describe the hero's brief experience of soldiering, but in their essentials they are a libel on our military system. The hero thus describes his own corps in a letter to his betrothed:—

"The regiment was last in action in 1796, when it ran away. Since then it has hardly had ten years' home-service, and there appears to be no God-forsaken spot on the face of the globe in which it has not rotted meantime. When a man comes to grief in his own corps it appears that he is usually gazetted to us.....The regiment, take it as a whole, is quite worthy of my uncle"

—a gentleman who "died screaming after a debauch." The English officer, to judge

from the specimens to be met with in 'Mostly Fools,' when he is not a narrow-minded idiot, is a cad, a coward, and a blackguard. Wherever we turn there is the same wearisome iteration of virulent abuse, virtue and refinement being the exclusive possession of the very small handful of Admirable Crichtons already mentioned. Side by side with the extraordinary scientific advancement, the diffusion of taste and educational progress of the age which he depicts, we find the social evils of our own savagely exaggerated. Dialogue is supplanted by discussion, and that again often gives place to long political or historical disquisitions. The latter half of the third volume is almost entirely a fantastic narrative forecasting the social and military events of the close of this century, when a universal language, aerial navigation, the retroscope, and other discoveries have become accomplished facts. Here Mr. Randolph relinquishes the rôle of a modern Swift to challenge comparisons with M. Jules Verne, greatly to the advantage of the latter. A word of notice is due to the style, which is vigorous and occasionally effective. Mr. Randolph, however, needs to be reminded that "wrack" is not correctly used of an instrument of torture; that "sussurus," "strigel," and "Sphynx" are unauthorized forms; and that to speak of "the lay of the land" is to be guilty of a vulgarity. But these errors are trifling in comparison with those of taste and judgment, which occur with such frequency as to stamp 'Mostly Fools,' in spite of its declamatory energy, as one of the most disagreeable novels we have met with for a long time.

Mr. Arthur Hardy labours too hard at the task of showing that he is not as other writers are. His readers would gladly own that he is clever and that he has a very pretty gift for moralizing in metaphors; but he makes too great a demand when he asks them to stay with him on the height where there is no such thing as humour and even commonplace is sublime. His experience of life is too profound and too universal; when it has grown narrower he will learn that humanity includes men and women. He will doubtless also learn to write the English language correctly. It is, perhaps, not his aim to compose stories with well-studied plots; he belongs to the school of analysts who love effective incidents, leave the story to take care of itself, and end wherever it suits them to stop. But he is undoubtedly clever; his pages are full of original reflections and striking metaphors, and not even Mr. Henry James could make conversation mean so much. Mr. James, however, though he has probably seen more of real life than Mr. Hardy, is too worldly for the author of 'The Wind of Destiny.' Fate and not society engages Mr. Hardy's attention, and he is not unlike the minister of whom he speaks, who "read books more and better than human nature." There is not one character in his novel that makes a distinct impression. He describes their appearance, their ways, their motives, and their moral development; but he fails in producing an individual. One cannot believe that a writer who has thought so much and whose intellectual powers are so evident should be entirely without the sense of humour; but 'The Wind of Destiny'



shows no trace of it. With all its cleverness, and even its brilliancy, that is the most striking characteristic of the book. It may be hoped that ripper experience will enable Mr. Hardy to descend to lower ground and breathe more freely. His want of humour betrays a want of sympathy.

'The Long Lane' is decidedly pretty, and conveys a strong moral lesson without any sermonizing. Miss Coxon's style, too, is above the average in descriptive power, though not free from an occasional affectation, as when she says that "the thousand tints of the breaking foam dazed into white." Her portraiture of male characters also is more successful than that of the generality of her sister novelists, and the explanation of an unequal friendship between two men is acutely given in the remark that it was "perhaps because their liking had never touched the point of passionate enthusiasm where friendship reaches love and so often recoils into indifference." The heroine's strong, impulsive nature is finely conceived and claims our sympathy throughout. There is, however, something a little unreal in the way in which she turns to the higher mathematics as an anodyne for troubles:—

"The wayward, undisciplined nature felt the strength and beauty of eternal law when it did not sway her own actions, and so she made a law unto herself."

The sketches of Cornish life and coast scenery are pleasantly done, though the reader could have spared the conventional episode of the rescue from drowning of the hero and heroine. Here, again, there is affectation in the allusion to

"the tufts of seathrift and samphire looking down in their passionless safety on this man and woman, whose youth and strength were as an idle jest in the face of this near peril."

In curious contrast with such fine writing is the lady's faithful reproduction of the slang of the young man of the period.

We should be very sorry to accept "Manus's" painful story as a faithful picture of French life, gentle or simple. From beginning to end the only character that exercises any attraction whatsoever is that of the hapless heroine whose domestic martyrdom forms the theme of the story. The marquis, her husband, is a monster of unmitigated ferocity, inconceivably and abominably cruel. Nor is the picture of the clergy much more flattering. The whole story resolves itself into a vehement protest against the *mariage de convenance*, and the author's earnestness and power enable him to retain our interest in spite of the inconsistency and improbability of his plot.

It is characteristic of the whole tone of 'The Betrayal of Reuben Holt' that the principal characters generally apostrophize each other as "dear fellow" or "dear lad," a harmless mode of address in itself, but apt to develop a considerable cumulative power of irritation on its fifth or sixth recurrence. The hero has a faculty for making long speeches at critical moments, combined with an affection for gardening which cannot fail to enlist the sympathies of all admirers of Claude Melnotte. Miss Lake's meek and inoffensive melodrama, dedicated to Mr. Henry Irving, may be safely recommended to ladies of a nervous temperament.

Readers in search of the dreadful will

find an agreeable sufficiency of that element in the production of Messrs. Stephens and St. Leger. Mystery and crime prevail almost from the very outset. But sentiment asserts her sway at intervals, and in passages of such exalted imagery and pure taste as cannot fail to go home to the hearts of the readers of "penny dreadfuls." Of the plot, which is decidedly ingenious, nothing need be said; but it would be a pity not to quote some of the beauties which met the hero's gaze:—

"I saw closer than ever before the broad low forehead, ivory-white, daintily fretted with the irregular outlines of the daintily curving hair; the rounded cheek, on which a flush had settled, so delicately that it seemed almost to doubt its right to touch the severe loveliness of the clear whiteness which it illuminated, was close against my brow: the perfumed perfection of the lips' rich red, showing a little glimpse of small white teeth on one side, and drawn down with a little line of playful irony on the other, seemed to invite to the ratification of a close, a lifelong alliance; the bounteous curve of a divinely-moulded breast stirred the caressing laces that rustled close to my ear with her melodious low laugh."

If Mr. Stephens, who figures on the title-page as "joint author of 'Jack Sheppard' and the 'Vicar of Wideawakefield,'" is responsible for this passage, such versatility in a writer of burlesque is highly to be commended. If it emanates from the pen of Mr. St. Leger, then we can say without reserve that it is unsurpassed by any similar effort of the late Mr. Conway.

# RECENT VERSE.

*Poems.* By W. W. Story. 2 vols. (Blackwood & Sons.)

*Poems.* By W. W. How, Bishop Suffragan of Bedford for East London. (Wells Gardner, Darton & Co.)

*Dulce Cor.* By Ford Bereton. (Kegan Paul, Trench & Co.)

*Twilight Shadows, and other Poems.* By R. M. E. A. (Griffith, Farran & Co.)

*Lyrics, and other Poems.* By Richard Watson Gilder. (W. Hutt.)

MR. W. W. STORY'S two volumes of 'Poems' contain for the most part pieces that have been published already, rearranged and reclassified. He is a fluent versifier, and if Mr. Browning had never written he might go near to be thought an original one. As a matter of fact, however, the source of his inspiration, both in regard to subject and to form, is quite obvious. 'A Roman Lawyer in Jerusalem,' discussing the case of Judas from the point of view of the defence, and really making out a very plausible case; and 'A Primitive Christian in Rome,' recognizing his own position as obnoxious, and not unjustly so, to all conservative minds, whether practical or sentimental, whether to those who say,

All is an idle guess, and this mixed weed  
Of superstitions has its gleams of truth.  
It served our fathers; if we cast it down  
Then chaos comes. Thinking results at last  
In wretchedness,—

or,

Don't talk to me of right or wrong,  
Of true or false; we all must take the world  
For what it is. Against established things  
Why run your head, and spoil your chance in life?  
What will you gain by warring with the time,  
And preaching doctrines which the general mind  
Considers impious?

or, again,

Reason! what more fallacious guide than that?  
Reason! with human reason do you dare  
To explain the gods, and to assail our faith?

and the convert talking to his friend in St. Peter's; and 'Baron Fisco at Home,' cynically expounding to an early acquaintance whose honesty has kept him poor the true way of success,—all these are just our old friends "Kar-

shook, Cleon, Norbert, and the fifty." Baron Fisco is a sordid Blougram; Monsignore Galeotto probably was a bishop in a former state of existence, and ordered his tomb in St. Praxed's; 'Giannone,' again, is pure Browning, except that the master would not have made "Manzoni" rhyme to "prosy" and "suppose he." But the metre—that of the 'Flight of the Duchess'—and the story of a poor young Italian snared by a spy, in the company of some honest, unsuspecting Britons, might quite stand among 'Dramatic Romances.' 'Radiofani' is a good vigorous ballad, all about that splendid highwayman Ghino di Tacco, whom Dante has thought worthy of being named in the 'Commedia.' It is hard upon his victim, however, to be referred to as "down in hell," when we have the best authority for knowing that he was just outside purgatory six hundred years ago. By the way, if Mr. Story would like to represent Ghino in another and less sombre aspect, there is a subject ready to his hand in the 'Decameron' (Day x., Nov. 2), where the brigand chief appears as a not unamiable practical joker. When Mr. Story quits the Browningsque style he is apt to verge on the "intense," and then he is less satisfactory. Still there are some very pretty little pieces under the various heads of "Reveries," "Lyrics," "Sonnets," and "Scherzi." On the whole, these two small volumes deserve to stand on an accessible shelf of the bookcase.

There is an artlessness about the Bishop of Bedford's verses which defies anything like serious criticism. It is difficult to say whether Bishop How, who evidently enjoys writing verse, since he records in it everything he can, is more humorous in his attempts to be pathetic or more pathetic in his attempts to be humorous. The reader must decide for himself.

Mr. Bereton differs only from the majority of versifiers who have no call to write inasmuch that he is rather rich in unintentional humour and charmingly frank. Take, for example, these lines of interesting autobiography from a poem entitled 'Ford Bereton Himself':—

Ford's small heart was not undeterred;  
But as yet it had not stir'd  
In response to love unwearied,  
Nor could see the soft brown tresses  
Fading into softer grey.

Instant was he to defend her  
Fiercely with small fist and tongue,  
Like a wild-cat brought to bay,  
Desperate to guard its young;  
Yet he broke from her still keeping,  
Eager for the moorlands ever,  
For the heather and the river,  
And the summer sunshine steeping  
Lake and hill and yellow corn.  
Much he grieved her mother's mildness  
With his wandering and his wildness.

The following, though not personal, taken from a poem called 'The Bells of Antwerp,' are yet droll:—

What of the morn, O Antwerp bells?  
In the east is the daybreak shining?  
Hasten your chimes by an hour, O bells;  
Peace, O winds, from your pestilent whining—

"Callerhout, Krabendyk, Calloo,"  
Go the jangling, turbulent crew;  
"Jabbeké, Chaam, Waterloo,  
Hoggerhaed, Sandvaet, Lilloo,  
We are weary, a-weary of you!"

And the wind complain'd as it went on its way,  
And this was its plaintive lay—  
"Ichia, Spezia, Box,  
Isola Bella, and Aix,  
To be aye and aye and aye,  
In the summer sun, and the rustling corn,  
And the pleasant vales of the Rhineland valley."

While lines such as these can be written admirers of Mr. Lear's incomparable nonsense need not despair.

R. M. E. A. has singular ideas as to rhyme. The writer thinks "lonely" rhymes to "holy," "leaves" to "trees," and "brake" to "note." To judge from the following verses, the ideas formed of euphony and rhythm must be no less singular:—

Have I seen, or alas! have I dreamt I have seen,  
On some bright eye of youth, or fair brow serene,  
One ray from thy splendour cast?  
Alas! how soon hath that bright ray been  
By a dark world overcast,  
Scarce seen, for ever away it hath past!

We have not been able to find anything good in 'Twilight Shadows,' and in our search we have been beset by the old feeling of wonder that rhymesters who have not learnt the A B C of their craft should take the trouble to inflict volumes of harsh, weak, uninteresting verse upon a heedless world.

'Lyrics, and other Poems,' are largely selected from Mr. Gilder's two volumes 'The New Day' and 'The Poet and his Master,' volumes which have won for their author an amount of poetic reputation across the Atlantic—no large amount, yet we think it exceeds the poet's deserts. The present book is divided into lyrics, ballads, sonnets, and poems of meditation. On the whole, the first-named section seems to be the most satisfactory, though leaving much to be desired. 'A Song of Early Summer' represents Mr. Gilder at his best. It may be regarded as a fairly good transcript from nature, and is not without a certain local flavouring:—

Not yet the orchard lifted  
Its cloudy bloom to the sky,  
Nor through the twilight drifted  
The whip-poor-will's low cry;  
The gray rock had not made  
Of the vine its glistening kirtle;  
Nor shook in the locust shade  
The purple bells of the myrtle.  
Not yet up the chimney-hollow  
Was heard in the darkening night  
The boom and whirr of the swallow  
And the twitter that follows the flight;  
Before the foamy whitening  
Of the water below the mill;  
Ere yet the summer lightning  
Shone red at the edge of the hill—  
In the time of sun and showers,  
Of skies half-black, half-clear;  
Twixt melting snows and flowers;  
At the poise of the flying year;  
When woods flushed pink and yellow  
In dreams of leafy June;  
And days were keen or mellow  
Like tones in a changing tune—  
Before the birds had broken  
Forth in their song divine,  
Oh! then the word was spoken  
That made my darling mine.

The writer, however, has no power, no especial grace of style, nor any of that great emotional quality which is essential to all durable work. Still he can rhyme not unpleasantly, and his eye for nature is correct. Probably aware of his own lack of power, he aims at delicacy and simplicity, and is too often merely ineffectual. Take these lines, for instance:—

A WOMAN'S THOUGHT.  
I am a woman—therefore I may not  
Call to him, cry to him,  
Fly to him,  
Bid him delay not!  
And when he comes to me, I must sit quiet:  
Still as a stone—  
All silent and cold,  
If my heart riot—  
Crush and defy it!  
Should I grow bold—  
Say one dear thing to him,  
All my life fling to him,  
Cling to him—  
What to atone  
Is enough for my sinning!  
This were the cost to me,  
This were my winning—  
That he were lost to me.  
Not as a lover  
At last if he part from me,  
Tearing my heart from me—  
Hurt beyond cure,—  
Calm and demure  
Then must I hold me—  
In myself fold me—  
Lest he discover;  
Showing no sign to him  
By look of mine to him  
What he has been to me—  
How my heart turns to him,  
Follows him, yearns to him,  
Prays him to love me.  
Pity me, lean to me,  
Thou God above me!

Or these again:—

A NOVEMBER CHILD.  
November winds, blow mild  
On this new-born child!  
Spirit of the autumn wood,  
Make her gentle, make her good!  
Still attend her,  
And befriend her,  
Fill her days with warmth and color;  
Keep her safe from winter's dolor.  
On thy bosom  
Hide this blossom

Safe from summer's rain and thunder!  
When those eyes of light and wonder  
Tire at last of earthly places—  
Full of years and full of graces—  
Then, O then  
Take her back to heaven again!

The ballads, which come next—if ballads they can in any way be called—are certainly neither romantic nor dramatic, and are characterized by painful feebleness. Of the sonnets it may be said that they are many of them formless and all pointless. A so-called 'Ode,' if two or three rather picturesque lines are excepted, clothes an old idea in hackneyed phraseology. There can be no reason why Mr. Gilder should not write poetry if to do so gives him pleasure. On the other hand, there is not much reason why any one should read it.

#### ANTIQUARIAN BOOKS.

*The Two Foundations of St. Bartholomew's Hospital.* By W. Marrant Baker, F.R.C.S. (Smith, Elder & Co.)—This neatly printed quarto was originally delivered as an opening address to a students' society at St. Bartholomew's Hospital. The first part consists of carefully chosen extracts from Malcolm and other writers on London, describing from the well-known Cotton MS. the early history of the foundation. The description of the founder's beautiful tomb in the church of St. Bartholomew the Great is not quite exact. The account of the second foundation is, however, the more valuable part of the book, as it is based upon a reprint by Mr. Baker of the rare regulations of the hospital issued in the reign of Edward VI. This gives a curious picture of hospital life in the sixteenth century. The statistics of patients for five years are summed up in a terse paragraph: "There have been healed of the Pocks, Fistules, filthy Blains and Sores, to the number of eight hundred, and thence safe delivered, that other having need may enter in their room. Beside eight score and twelve, that have there forsaken this life, in their intolerable miseries and griefs, which else might have dyed, and stunk in the eyes and noses of the city." The flax for the hospital linen was to be spun in the wards, and the sisters were to occupy their spare moments at the wheel. Applicants for admission are now very numerous. They were then less eager, and beadles were sent out to search the City for suitable cases: "And if in any of your walks yee shall happen to espy any person infected with any lothely grieve or disease, which shall fortune to lye in any notable place of this City, to the noyance and infection of passers by, and slander of this house, ye shall then give knowledge thereof to the Almoners of this Hospitall, that they may take such order therein as to them shall be thought meet." Gratitude was compulsory: every patient at his discharge was to return thanks on his knees in the hall. If he misconducted himself while in the hospital, there were laws to compel him to good conduct: "And whatsoever poor person shall be found a swearer or an unreverent user of his mouth towards God or his holy name, or a contemner of the Matron, or other officer of this house, or that shall refuse to go to bed at the lawfull houres before appointed, him shall ye punish (after once warning given) in the stocks, and further declare his follie unto the Almoners of this house, that they may take such order with him or them, as shall seem meet by their discretions." The diet of the patients cost two pence a day, and the surgeons who attended on them (no mention is made of physicians) had less than ten shillings a week wages. Mr. Baker concludes his address with a few particulars of the present buildings and resources of the hospital.

*Domesday Book in Relation to the County of Sussex.* Edited for the Sussex Archaeological Society by W. D. Parish, Vicar of Selveston, Sussex. (Leves, Wolff.)—This handsome volume has much to recommend it. It is a

beautiful specimen of the printer's art and of the skill with which the manipulators of photolithography can reproduce ancient documents in facsimile. It has been issued by the Sussex Archaeological Society, whose publications in past years have been among the most valuable of those sent out by our local antiquarian associations. Finally it comes with the quasi-imprimatur of the Record Office to give it a certain authorized claim upon our notice, for Mr. Basevi Sanders "has supplied the extension of the original text and a translation." Nevertheless it is a disappointing piece of work. The reader might have reasonably expected a great deal; he gets about as much as any mere printer and copyist could have supplied. To begin with, Prof. Freeman could hardly point to a better instance in confirmation of his position (that an expert at the records may be perfectly able to read a MS. and yet know nothing about its contents) than this volume affords. Mr. Basevi Sanders is an accomplished specialist, but the literature of the great survey is certainly not his speciality. A scholar who had kept himself abreast of the conclusions arrived at by such students of Domesday as Prof. Freeman and the late Mr. Eyton, not to go any further, would hardly nowadays translate *terra est ii. carucarum* by "there is land for two ploughs" or *gablum* by "rent," or astonish us with the surprising statement that "three men who held it [Glesham] in the time of King Edward could go with this land where they pleased." One would have thought of a load of earth in a wheelbarrow, but that the extent of the territory forbids this explanation. We by no means desire to be captious nor to hunt for faults, but there are some glaring blemishes in the volume which seem to indicate that the editor had few qualifications for his task. He may have satisfied himself that *libra* of Domesday was the equivalent of a pound sterling, or as he prints it £1, but it certainly would have been a much safer plan to represent it in his text by the word "pound"; and at any rate, if he was determined to employ Arabic numerals preceded by an £, why did not he adhere to his method when he had adopted it? Why represent the Latin "*Totum Manerium T. R. E. valebat quater xx et ix libras et post lvij libras*" by "The whole manor in the time of King Edward was worth 80 and 9 pounds, and afterwards £57"? Why, too, twist and turn about the personal names in the record? It may be quite true that the abbreviation "Will's" does represent Willelmus—though even that is not absolutely certain—and that our name William is a correct representation of the Latin form; but do we gain or lose by translating "Paganus" into Pagan and "Radulphus" into Ralph? It may be true that our modern name Godfrey is a true and adequate transcript of a name which in the eleventh century was spelt in half a dozen different ways—Galfridus, Godfridus, Gaufridus, Goufredus; but it is doubtful whether the curious name "Goisfridus" ought to be changed into Geoffrey, or "Gislebert" ought to appear in the translation as Gilbert, or still less "Edidd" be altered to Edith. It may be said these are trifles. That depends upon the way in which we are going to approach a record like this. If the new-started Domesday Society is going to enter upon its labours in the temper of the scholar who seriously sets himself to his task with the determination to get the utmost possible out of it, these are not trifles at all. If it is going simply to reprint old errors and ignore all that students have been accomplishing during the last forty years, it will be better never to start at all. Mr. Parish seems to have had the office of editor thrust upon him in spite of himself, and he has not achieved greatness. He assures his readers that "the hide was a very old denomination of land among the Saxons; the quantity of it was described to be as much as was sufficient to the cultivation of one plough"! And yet Mr. Parish is Chancellor of Chichester Cathedral.



## SCHOOL-BOOKS.

*Cassell's Modern School Series.*—*Poetry for Recitation: Standards I. and II., III. and IV., V. and VI.* (Cassell & Co.)—For recitation to be of any great value it is essential that what is recited should be perfectly understood. This has been well borne in mind by the editor of these three penny books, the pieces in which are so simple, both in thought and language, as to require little or no explanation. Generally speaking, they are well chosen for the purpose, but this can hardly be said of Edgar Poe's poem of 'The Bells,' which is certainly not suited for schoolboys.

*Cassell's Modern School Series.*—*Shakespeare's Plays for School and Home Use: Henry V., Richard III., Hamlet.* (Cassell & Co.)—A brief life of Shakespeare is prefixed to each of these plays, with an introduction explaining the historical circumstances on which it is founded. The plot of 'Hamlet' is also sketched. Ample and correct explanation of the text is supplied in the notes at the end. There are two or three rather poor illustrations in each.

*Scott: Lay of the Last Minstrel.* Edited, with Preface and Notes, by W. Minto. (Oxford, Clarendon Press.)—*Scott's Poems: Marmion.* With Introduction, Notes, and Glossary by F. S. Arnold. (Rivingtons.)—The advantage of copiously annotated editions of this sort may be doubted, but it is to be supposed the examination mania renders them inevitable. For our own part we should rather encourage boys to read the text and Scott's own delightful notes, and surely their teachers could supply further information if more was wanted. But modern purveyors of school-books treat the schoolmaster as non-existent or wholly ignorant, and think every possible illustration must be crowded into the voluminous notes they provide. Do boys ever read them? Of the two volumes before us Prof. Minto's shows the more literary knowledge and taste, and grown-up people may consult it with pleasure and advantage, for it may challenge comparison with Mr. Tozer's edition of 'Childe Harold.' Mr. Arnold's, with its ample doses of Prof. Skeat's etymologies, will undoubtedly contribute more effectually to the great end of passing examinations.

*A History of Modern Europe from 1453 to 1878.* By R. Lodge, M.A. (Murray.)—This addition to Mr. Murray's "Students' Manuals" is an excellent piece of work. Mr. Lodge has arranged his materials conveniently, he writes with good sense, he has obviously consulted the recent literature of his huge subject, and he has produced a narrative as interesting as such a brief summary can be. Of course the necessity for condensation compels him so to abbreviate his statements that they become misleading; for instance, such assertions as that "Ever since the fall of Granada the conquered Moors had lived under cruel oppression," "Gustavus III. . . . seized the opportunity to invade Finland," and "Blücher now fell upon Macdonald and completely crushed him at Katzbach." Had Macdonald only waited to be fallen upon, he would very likely have gained the day. Positive errors seem to be few. Curiously enough, the ones we have noticed occur near the close. The battle of Friedland was won by superior generalship, not by force of numbers. The plebiscite in France occurred in 1870, not 1869. The Italians did not bombard Rome September 18th, but September 20th.

*The Early Hanoverians.* By E. E. Morris. (Longmans & Co.)—This little volume belongs to the series styled "Epochs of Modern History." It is a very good specimen of its class. The narrative is easy and interesting, the author's opinions sensible and moderate, and a good many maps are supplied, which help the reader to understand the narrative.

## OUR LIBRARY TABLE.

*The Autobiography of George Fox* appears in a new edition edited by Mr. H. S. Newman (Partridge & Co.). The journal of the founder of Quakerism is well worth reading, not only for the picture it gives of a remarkable man, but for the light it throws on the strange religious ideas that prevailed in England during the seventeenth century. It is a pity Mr. Newman has not substituted for a rather rambling preface some attempt at an examination of the conditions of the Quaker movement. There was room also for a certain amount of annotation, the more especially as the notes in Mr. Armistead's edition are not particularly good.

*The Crown Prince of Germany: a Diary* (Low & Co.), has a catchpenny title and is of no real value. It is a mere speculation of a German bookseller, and did not deserve to be translated into English, or published by a firm of repute.

MR. WELSH has printed for private circulation a most interesting paper *On some of the Books for Children of the Last Century*, which he read before the Odd Volumes in January last. Mr. Welsh, who has already shown his knowledge of the subject in his life of Newbery, has introduced a great deal of information into his essay, and has added an ample bibliography. The "opusculum" is very prettily printed.

M. FRÉMY's edition of the *Mémoires Inédits* of Henri de Mesmes (Paris, Leroux), with certain also unpublished *pensées*, is a pretty book, and one not without interest, but it would tax critical sincerity to say that the interest is derived from the text of the publication. The memoirs are very short and not important; the *pensées* (written for Henri III., who probably did not trouble himself much about them) are still shorter and in no way remarkable. Henri de Mesmes himself, however, was an interesting person, and M. Frémy's long biographical preface and his copious notes have done him justice. He was one of not a few *gens de robe* of whom L'Hôpital is the best known, and whose virtues illustrated the rather sombre period of the last Valois kings. He was something of a soldier, and (which was much rarer at the time than either soldiery or magistrateship) he was a bibliophile, and laid the foundations of a famous library, the last possessor of which by inheritance was the diplomatist Avaux, well known to all readers of Macaulay. Also, he was a patron of Passerat, and altogether he seems to have been a good representative of the better class of the French aristocracy (he himself claimed an English origin which has been questioned) of his time. He fell owing to the jealousy of Catherine de Medicis, and his so-called memoirs are to no small extent occupied with self-vindication from the charge of interfering between her and her sons. Let us add that, in accordance with an abuse common in monographs nowadays, M. Frémy quotes his own text in his own preface rather too frequently. It is surely unnecessary to give the reader long passages twice over in the course of a not very large volume.

WE have received the reports of the Free Libraries at Aston Manor (where the reading-room is largely used and the free lectures prove increasingly popular), Coventry (where the library is rapidly increasing), Handsworth (which speaks of steady progress), Richmond, and Twickenham. Both the suburban libraries are doing good work, but both are rather crippled by poverty, and Twickenham appears to be getting into debt.

WE have on our table among New Editions *The Postulates of English Political Economy*, by the late Walter Bagehot (Longmans),—*The Chronology of History, Art, Literature, and Progress*, by W. D. Hamilton (Lockwood),—*Introduction to Greek Prose Composition, with Exercises*, by A. Sidgwick (Rivingtons),—*Mineralogy*,

by A. Ramsay, F.G.S. (Lockwood),—*Lightning Conductors, their History*, by R. Anderson (Spon),—*Thackeray's Lectures on the English Humourists of the Eighteenth Century: Part I. Swift; Part VI. Sterne and Goldsmith*, edited by E. Regel (Nutt),—*Les Alpes en Hiver*, by A. T. Wise (Brussels, Lefèvre),—*Alpine Winter in its Medical Aspects*, by A. T. Wise (Churchill),—*The Poems of Henry Abbey* (New York, The Author),—*Convict Once, and other Poems*, by J. B. Stephens (Melbourne, Robertson),—*Britain's Slaves*, by G. Challis (Maxwell),—*Grimm's Fairy Tales, with Illustrations*, by E. H. Wehnert (Routledge),—*The Marlborough German Grammar*, compiled and arranged by the Rev. J. F. Bright, M.A. (Cassell),—*The Marlborough French Grammar*, arranged and compiled by the Rev. J. F. Bright, M.A. (Cassell),—*The Marlborough French Exercises*, compiled by the Rev. G. W. De Lisle, M.A. (Cassell),—*Exercises in French Syntax, with Rules*, by G. Sharp, M.A. (Rivingtons),—*The Chair of Peter; or, the Papacy*, by J. N. Murphy (Burns & Oates). Also the following Pamphlets: *The Truth about Elementary Education*, by A. Sonnenschein (Sonnenschein),—*The Origin of the Corporation of Leicester*, by J. D. Paul (Stock),—*Our Duty towards Animals*, by P. Austin (Kegan Paul),—*The Curse of Cobden; or, John Bull v. John Bull*, by J. B. Pope (Blackwood),—*Depression or Decline*, by H. Crickmay (Wilson),—*A Select Bibliography of Ecclesiastical History*, by J. A. Fisher (Boston, U.S., Heath),—*Observations on the Revised Version of the Bible*, by Kuklos (Wertheimer),—*The Defender of the Faith*, by the Rev. T. E. Bridgett (Burns & Oates),—and *Lord Beaconsfield's Irish Policy*, by Sir John Pope Hennessy (Kegan Paul).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Havergal's (F. R.) *Fulness of Joy*, 4to. 6/ cl.

## Philosophy.

Sidgwick's (H.) *Outlines of the History of Ethics for English Readers*, cr. 8vo. 3/6 cl.

## History and Biography.

Edgar's (A.) *Old Church Life in Scotland*, 2nd Series, 7/6 cl.  
Eminent Women Series: *Susan Wesley*, by E. Clarke, 3/6  
English Worthies, edited by A. Lang: *Admiral Blake*, by D. Hannay, cr. 8vo. 2/6 cl.  
Symington's (A. J.) *Some Personal Reminiscences of Carlyle*, cr. 8vo. 3/6 cl.

## Philology.

De Fezensac (Le Duc), *Campagne de Russie en 1812*, with Notes by G. Sharp, 12mo. 2/6 cl.  
Koop's (A.) *Dictionary of German Idioms*, 12mo. 2/6 cl.  
Short Stories from Modern French Authors, edited by a Group of Professors under Direction of J. Bus, 2/6 cl.

## Science.

Ellis's (G. E. R.) *Papers in Inorganic Chemistry*, with Numerical Answers, 12mo. 2/ cl.  
Knight's (Dr. W. T.) *Mathematical Wrinkles for Matriculation and other Examinations*, 12mo. 2/6 cl.  
Landolt's (E.) *Refraction and Accommodation of the Eye and their Anomalies*, trans. by G. M. Culver, 8vo. 30/ cl.  
Parkinson's (R.) *Treatise on Paper*, with an Outline of its Manufacture, &c., 8vo. 2/6 parchment.  
Wootton's (H.) *Three Hundred Problems in Chemical Physics and Specific Gravities*, with Key, cr. 8vo. 3/ cl. limp.

## General Literature.

Bamford's (J. M.) *John Conscience of Klingeal*, 12mo. 2/6 cl.  
Besant's *Uncle Jack*, 12mo. 2/ bds.  
Bright's (T.) *The Agricultural and Tenant-Right Valuer's Assistant*, cr. 8vo. 3/6 cl.  
Buchanan's (R.) *Master of the Mine*, cr. 8vo. 3/6 cl.  
Chase's (D. F.) *Constitutional Loyalty, and other Words necessary for these Times*, cr. 8vo. 4/6 cl.  
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Cushing's (P.) *Misogyny and the Maiden*, a Novel, 12mo. 2/ Gallenga's (A.) *Jenny Jennett*, 12mo. 2/ bds.  
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Ingelow's (J.) *Sarah De Berenger*, cr. 8vo. 6/ cl.  
Joyce's (J. W.) *The Doom of Sacrilege and the Results of Church Spoliation*, cr. 8vo. 4/ cl.  
Kingsford's (A.) *Health, Beauty, and the Toilet*, cr. 8vo. 2/3 Macquoid's (K. B.) *Louisa*, a Novel, cr. 8vo. 6/ cl.  
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Trevelyan's (Sir G. O.) *Cawnpore*, cr. 8vo. 6/ cl.

## FOREIGN.

## Theology.

Mischaloth, übersetz. u. erkl. v. A. Sammt, Part 5, 6m. 75

## Fine Art.

Langi (J.) *Griechische Götter u. Heldengestalten*, Paris and 10, 5m.

- History and Biography.*  
 Werunsky (E.): *Geschichte Kaiser Karls IV.*, Vol. 2, Part 2, 7m.  
*Geography and Travel.*  
 Annuaire du Club Alpin Français, Douzième Année, 18fr.  
 Kano (X.): *Les Populations Bretonnes*, 8fr. 50.  
*Bibliography.*  
 Catalogue Général de la Librairie Française depuis 1840, Vol. 9, Part 1, 15fr.  
 Schulz (A.): *Bibliographie de la Guerre Franco-Allemande, 1870-71*, 8fr.  
*Philology.*  
 Curtius (G.): *Kleine Schriften*, hrsg. v. E. Windisch, Part 1, 3m.  
 Hoffmann (G.): *Syrisch-Arabisches Glossen*, Vol. 1, 10m.  
 Jacobi (H.): *Erzählungen in Mähārāshtrī*, 6m.  
 Levy (J.): *Neuhebräisches u. Chaldaisches Wörterbuch üb. die Talmudim u. Midraschim*, 6m.  
 Liebenan (W.): *Verwaltungs-geschichte d. Römischen Kaiserreiche*, 2m. 50.  
 Merguet (H.): *Lexikon zu den Schriften Cäsars*, 8m.  
 Meusel (H.): *Lexicon Caesarianum*, Part 4, 2m. 40.  
 Opusculi Nestoriana, Syriace ed. G. Hoffmann, 10m.  
*General Literature.*  
 Boulary (J.): *Promenade autour d'un Tirol*, 7fr. 50.

VICTOR HUGO: 'LA FIN DE SATAN.'

MORE than thirty years have elapsed between the announcement and the appearance of the great religious poem which has done for the nineteenth century what was done for the thirteenth by the 'Divina Commedia' and for the seventeenth by 'Paradise Lost'; which has given us, from the hand of its greatest representative writer, the fullest, the clearest, the loftiest exposition of his personal faith; and which may therefore be not unreasonably accepted as a sign of the spiritual tone or tendency natural to the minds of his noblest and tenderest and most fearless thinkers: a tone of austere and serene hopefulness, a tendency towards profound and passionate confidence in the ultimate redemption and absorption of evil by good, of the perishable power of darkness by the eternal omnipotence of light. This great enterprise was undertaken in the third year of the author's exile, and resumed after the lapse of six years more. At the former date, we are told, he completed the first of the three projected parts into which the poem was to be divided—"The Sword," "The Gibbet," "The Prison"—and almost all the "extra-human" prelude, interludes, and conclusion, which fall naturally into five several sections. In all these the first quality which strikes the reader is one more proper to Indian than to Hebrew genius: a love of enormous images, gigantic impossibilities, unimaginable exaggerations of illimitable space and immeasurable time. Only the poet's matchless mastery of language, his incomparable command of radiant symbol and rolling music, could make a western student not all unwilling to accept this more than Cyclopean or Titanic architecture of fancy without a sense of incredulous distaste for incongruous or inconceivable conceptions. But all demur, all question, all doubt is swallowed up in wonder and delight at the glory and the beauty of the indefatigable song. The flight of the fallen archangel towards the dying sun through chaos is given with that all but unique effect which Dante alone could hitherto achieve by alternation or combination of the very homeliest with the very sublimest images or comparisons:—

Et les glaciers mêlés aux nuits qui leur ressemblent  
 Se renversaient ainsi que des bêtes qui tremblent,  
 Et les noirs tourbillons et les gouffres hideux  
 Se couraient éperdus, pendant qu'au-dessus d'eux,  
 Volant vers l'astre ainsi qu'une flèche à la cible,  
 Passait, fauve et hagard, ce suppliant terrible.

Neither Milton nor Byron—though the latter was here at his best and far above the usual level of his more ambitious writing—has equalled, or nearly equalled, the description of the deluge with which the mundane part of this poem opens:—

Le mal avait filtré dans les hommes. Par où?  
 Par l'idole; par l'apre ouverture que creuse  
 Un culte affreux dans l'âme humaine ténébreuse.  
 Ces temps noirs adoraient le spectre Isis-Lilith,  
 La fille du démon, que l'Homme eut dans son lit  
 Avant qu'Ève apparût sous les astres sans nombre;  
 Monstre femme que fit Satan avec de l'ombre  
 Afin qu'Adam goûtât le fiel avant le miel,  
 Et le baiser du gouffre avant celui du ciel.

The ensuing list of human crimes begotten by

idolatry has the roll of thunder in the deepening cadence of its abrupt and resonant verse:—

Ce que la mort assise au seuil noir du tombeau  
 Voyait d'horreurs, faisait parler cette muette,  
 L'urne du gouffre alors se pencha. Le jour fut;  
 Et tout ce qui vivait et marchait devint nuit.

The submersion and revival of the world are painted with equal force of hand and subtlety of sublime detail; and the resurrection of the spectral goddess of evil, the surviving soul of the wicked dead world, armed with the three weapons—the nail, the staff, and the stone—used by Cain in the slaying of Abel, sets a crown of culminating terror on the tragic imaginations of the legend. For with the first of these three instruments of murder the prophetic word of the spectre proclaims that man shall make the sword, and war shall be born from the weapon of iron; the wood shall rear him gibbets, and the stone shall build him prisons. The legend of Nimrod, in whom the sword is incarnate and war personified, composes the first book of the main poem. Its wild enormities of hyperbolic invention, which now and then recall the Eddas as well as the Vedas, are relieved by passages of such divine tenderness and sweetness as the prayer or thanksgiving of the outcast leper for the happiness of that humankind which has cast him out: an interlude of as profound and exquisite beauty as anything—though this is a bold word—in the whole range of the author's work; perfect above all in its antiphonal contrast to the tragic monologue of the bloodthirsty eunuch, whose counsels of homicide blow ever hotter and higher the flames of the ferocity of Nimrod:

Malheur à ce qui vit! Malheur à ce qui luit!  
 Je suis le mal, je suis le deuil, je suis la nuit.  
 Malheur! Pendant qu'au bois le loup détreint la louve,  
 Pendant que l'ours femelle cherche l'ours et la trouve,  
 Que la femme est à l'homme, et le nid à l'oiseau,  
 Que l'air féconde l'eau tremblante, le ruisseau  
 L'herbe, et que le ramier s'accouple à la colombe,  
 Moi l'eunuque, j'ai pris pour épouse la tombe!

As it would require a fuller and more elaborate commentary than can here be undertaken to give even a summary notice of all the developments of his original idea contained in this the greatest mythical invention of the greatest among modern poets, I pass over the exquisite verses which embody the strange and subtle myth of the birth of the angel Freedom from the glance of God upon the remaining feather of the fallen archangel's fallen wings which had not shared his fall into the abyss of hell; and I pass on at once to consideration of the magnificent poem on the Passion of Christ which seems to me the very finest part of this supernatural and spiritual epic. The only other sacred poem known to me which can from any point of view be compared to it is Milton's 'Paradise Regained'; and those only who would object to the daring reverence of the English poet's invention can logically or consistently object to the reverent daring with which the French poet also has added incidents to the evangelic record and words to the reported words of Christ. The opening picture of the world under Tiberius may be matched against anything of the same superb and terrible kind in the 'Légende des Siècles,' and is as fresh, as vigorous, as new, and as original as though the poet had never done any work of the sort before:

Cette inondation de Rome était lugubre;  
 L'empire était partout comme une onde insalubre;  
 Il croissait comme un fleuve épars sous des forêts,  
 Et changeait lentement l'univers en marais.  
 Les docteurs méditaient sur ce second déluge.  
 Ayant leurs livres saints pour cime et pour refuge,  
 Les prêtres, rattachés aux textes, au-dessus  
 Des hommes déborchés dans le gouffre apeurés,  
 Laisseraient couler sous eux ces mornes avalanches,  
 Pareils à des serpents enroulés dans des branches.

Un peuple commandait, le monde obéissait.  
 Les jaguars, les lions, les ours pris au laet,  
 Le tigre redouté même de sa femelle,  
 Rugissaient sous les pieds de Rome pâle-mêle  
 Avec les nations dans le même filet.  
 Partout la servitude à voix basse parlait.  
 L'unique grandeur d'âme était l'insouciance.  
 La force avait le droit. Qu'était la conscience?  
 De la reptilité sous de l'écroulement.  
 On regardait l'autel en face et le serment,  
 Et l'on se parjurait, et l'hymne et la hûse  
 Rialent, et l'âme humaine était diminuée.

Every line in the portraits of Herod the tetrarch and the high priest Caiaphas, which succeed this picture of a humbled world, displays the same breadth of handling and the same precision of touch. The majestic roll and pause and resonance of the verse can be matched only in the other works of the poet's ripest and richest period; the subtle force of effect conveyed by the selection and collocation of names may be likened to that attained in the finest similar passages of Æschylus or of Milton. The licence which designates the father of the Herod then reigning as the Herod who was eaten alive by worms is, if not an oversight, an instance of such freedom in the treatment of history or tradition as reminds us rather of the mediæval poets—admirable poets in the rough, and vigorous playwrights in the bud—to whom we owe those mysteries and miracle-plays now too generally regarded as mere quaint antiquarian curiosities, but actually full of humorous and earnest life, of rude dramatic realism relieved and ennobled by interludes of lyric passion. The condensed sweetness and the exquisite purity of the verses which describe the character and the works of Christ are not more perfect than is the massive sublimity of the magnificent harangue delivered by the doctor of the law, in which all the centuries of consecrated carnage and sacrificial massacre in honour of the almighty and implacable God of hosts are evoked as with the blast of trumpets, and pass before us with sound of storm and glitter of battle. As it ceases, the word of the new commandment replies:—

Toute la loi d'en haut est dans un mot: aimer.

Peuple, cria le prêtre, on vient de blasphémer.

The introduction of the Sibyl into a narrative constructed on the basis of the evangelic record is another instance of sympathy with the imaginative side of early mediæval faith or tradition such as coupled the names of David and the Sibyl, as cognate and coequal authorities, in the sublimest of all Christian hymns. The soliloquy of the prophetess is comparable with anything in the whole work of Victor Hugo for exaltation of passionate thought and subtlety of meditative expression; its verbal and metrical quality is miraculous for supple and superb command of every resource possible to language when kindled into statelier music or exalted into more strenuous emotion or refined into more exquisite eloquence than can be attained by the loftiest and keenest reasoning, clothed in the choicest and purest rhetoric, to which the foremost of prose writers can attain. As from the doctor of the law we heard the voice of doctrine, of imperious orthodoxy and autocratic faith, so from the dweller among visions we hear now the voice of mysticism, of desperate meditation on the insoluble, of hopeless disdain for human weakness and presumption, of bitter and angry resignation, of bewildered and barren and unprofitable belief. From the simple gospel of good will to men, the message of service and salvation to the weak, the creed of the formalist is not more wholly alien, more utterly averse, than are the visions of the mystic.

But the second division of this book is fuller even than the first of sublime and various beauties. No commentary could express, no panegyric could express, the quality of inspiration which animates alike the description of the outcast fire-worshipper whose trade is the making of crosses, and who reflects, when a gibbet of special size is ordered by the high priest's priestly messenger, that they seem inclined to do honour to Barabbas; the magical charm, the inexpressible melody, the tender colour and the rapturous passion of the canticle which follows; the splendid sweetness and simplicity of narrative which paints in more vivid detail than Tintoretto's the triumphal entry of Christ into Jerusalem; the deep and burning pathos of Mary Magdalen's appeal to the Virgin Mother for help in the task of saving the threatened



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Saviour from Judas and the priests; the straight-forward purity and fidelity of the paraphrase which verifies and expands the narrative in its progress from Gethsemane to Calvary. But in all the world of imaginative creation it would be impossible to find a conception more august, an invention more sublime, than that which brings the released Barabbas, wandering in stupefaction of bewilderment through the supernatural horror of darkness, to the foot of the cross on which his groping hands encounter the feet of Christ. The imagination is so magnificent that nothing less than Victor Hugo's incomparable power of style could possibly have sufficed to shape it into speech and transmute it into song. He alone among all great poets of the world could have put into the robber's mouth that cry of shame and horror which here breaks forth in thunder of denunciation against the monstrous choice of the people whose verdict has set him free:—

Oh ! si c'était à moi qu'on se fût adressé,  
Si, quand j'avais le cou scellé dans la muraille,  
Pilate était venu me trouver sur ma paille,  
S'il m'avait dit : " Voyons, en t'en laisse le choix,  
C'est une fête, il faut mettre quelqu'un en croix,  
Ou Christ de Galilée, ou toi la bête sauve ;  
Réponds, brigand, lequel des deux veux-tu qu'on sauve ?"  
J'aurais tendu mes poings et j'aurais dit : Clouez !

If no other passage of this great poem is quite equal in direct intensity of impression to the picture of Barabbas at the cross, yet it is superfluous to say that every part which follows on this transcendent episode is worthy of the place it holds in a structure of epic and lyric song left unhappily unfinished. The close or epilogue of the second book is a stern and sorrowful impeachment of Christian crime and the religion that educes Caiaphas from Jesus. In the majestic fragment which succeeds we hear a change in the cry of the fallen archangel, from the note of a triumphant hatred and defiance to the note of a passionate and desperate love of God, renaissant and reluctant, in the imperious eternity of hell.

The second great lyrical interlude of the poem, even sweeter if possible than the divine canticle of Bethphage, is the song of thanksgiving of the birds. The exquisite and melodious old metre in which it is written was first used by Victor Hugo in July, 1828; but even the famous *orientale* in which all the graces of Ronsard and all the raptures of Bellean were at once rekindled and eclipsed can hardly be set quite beside this miracle of music, this sustained passion of praise and joyful adoration which rings through fifty stanzas of faultless and unflagging and incomparable song. The two interludes which should have accompanied it, the chant of the stars and the hymn of the angels, are wanting; no man's imagination will ever be competent to supply a single line of these. But apparently not much is left incomplete of the renewed soliloquy in which the raging repentance of the accuser takes up again and again the burden of its illimitable despair. Never, surely, did prophet or poet, seer or preacher, condense into such incisive utterance or expand into such passionate appeal at once the anguish of triumph and the agony of defeat; never did any man before find such expression for the assurance of his faith that the victories of evil carry retribution within them, and that the chastisement of crime is twin-born with its consummation. The seer who saw this, the poet who cast it into speech, had got far beyond all Dantesque or Miltonic fancies, all Tartarean or purgatorial devices, by which the natural conscience ever laboured to express its yearning for righteousness in expiation, its trust in the certitude of compensatory justice.

Pas un être ne peut souffrir sans que j'en sois.  
Je suis l'affreux milieu des douleurs. Je perçois  
Chaque pulsation de la fièvre du monde.  
Mon ouïe est le centre où se répète et gronde  
Tout le bruit ténébreux dans l'étendue épars ;  
J'entends l'ombre. O tourment ! le mal de toutes parts  
M'apporte en mon cachot sa triste joie aigüe ;  
J'entends glisser l'aspic et croître la ciguë ;  
Le mal pèse sur moi du zénith au nadir ;  
La mer a beau hurler, l'avalanche bondir,  
L'orage entre-heurter les foudres qu'il secoue,  
L'éclatant zodiaque a beau tourner sa roue

De constellations, sombre meule des cieux,  
À travers le tracés vaste et prodigieux  
Des astres dont parfois le grouse énorme penche,  
À travers l'océan, la foudre et l'avalanche  
Roulant du haut des monts parmi les sapins verts,  
J'entends le pas d'un crime au bout de l'univers.  
La parole qu'on dit tout bas, qui n'est pas vraie,  
L'obscur tressaillement du blé qu'étreint l'ivraie,  
La gangrène qui vient mordre la plaie à vif,  
Le chuchotement noir des flots noyant l'esquif,  
Le silence du chien près du nid de la grive,  
J'entends tout, je n'échappe à rien, et tout m'arrive  
À la fois dans ce baigne où je suis submergé ;  
Tous les fléaux en moi retentissent ; et j'ai  
Le contre-coup de tous les monstres ; et je songe,  
Écoulant la fureur, la chute, le mensonge  
De toute cette race immonde de Japhet ;  
Je distingue le bruit mystérieux que fait  
Dans une conscience un forfait qu'on décide ;  
O nuit ! je sens Nérôn devenir parricide.

Nothing could be worthy to follow this but what follows—the wailing cry of the deathless and sleepless spirit of evil for but one hour of sleep:—

Somnelli, lieu sombre, espace ineffable, où l'on est  
Doux comme l'aube et pur comme l'enfant qui naît !  
Dormir, ô guérison, détachement, rosée,  
Stapeur épanouie, immense ombre apaisée,  
Repos sacré, douceur muette, bercement !  
Qui trempe dans les cieux les cœurs, noir et charmant !

The prelude of the third book is one of the sublimest poems which compose the mythic or symbolic part of the poet's work. In all the vast compass of that world of song where only we can find its like we can find nothing more majestic in its ardour of imagination than the myth of the angel Liberty, the description of her descent, the pictures of winter everlasting and eternal night, of the spectre which resists and perishes, of the supreme appeal which evokes at last a word from the sleeping spirit of evil. Every line, every word, is laden with significant loveliness and alive with vivid emotion.

It is a matter for infinite regret that the splendid fragment on the Bastille should be but a fragment. No more superb and terrible piece of workmanship was ever left unfinished. No section of the poem contains verses of more perfect and incisive simplicity than these:—

Quel est ce prisonnier, et comment on le nomme,  
Après dix ou douze ans personne ne le sait ;  
Pas même lui. La dalle ignore ce qu'est ;  
Le carcan le saisit au cou sans le connaître ;  
Et le ver, qui déjà goûté à sa chair peut-être,  
Ne peut dire son nom au rat qui glisse et fuit.

We can but guess and wonder from afar off with what passionate magnificence of rapture the poet would have sung the fall of the typic prison, with what subtle and inspired audacity he would have made it symbolize the end of all evil, the annihilation of hell, the redemption and resurrection of the fallen angel himself, whose work and whose dwelling-place and whose existence were exemplified and typified and embodied in that human house of torment. Only a few lines are vouchsafed us of the final utterance in which the supreme word of forgiveness, the proclamation of atonement wrought and of opposites reconciled by the angel Liberty, should have found ultimate and complete expression. But the message of the poem is none the less delivered, its mission is none the less fulfilled: we are none the less qualified to compare it, and justified in comparing it, as to scheme and execution alike, with the poems of Dante and of Milton. In sharpness of outline and precision of touch it is Dantesque rather than Miltonic; in sustained magnificence of rolling music, in constancy of exaltation, in epic stateliness and splendour of imagery, it is Miltonic rather than Dantesque. But for absolute effect of sublimity it can hardly be compared with the first and second books of 'Paradise Lost'; its milder and wiser tone of ethics and religion does not raise it—I am not sure that it does not prevent it from rising—to the tremendous height and grandeur of moral impression produced by the heroism of Milton's irreconcilable and irredeemable archangel. The Asiatic tendency to push invention beyond the limit of what may be called permissible impossibility, which distinguishes—if we may not say disfigures—no inconsiderable part of the poem, precludes it from the attainment of such a complete hold on the reader's imaginative belief, such entire command of his

deepest and most sympathetic emotion, as is at once achieved by the Satan of Milton. And this same indulgence of excess in such material fancies as rather deform than exalt the religious imagination of Hindoo mythologists deprives it no less of the crowning quality which glorifies the whole work of Dante: the logic of imagination which gives exactitude and consistency to every detail of his scheme, and makes the impossible not possible merely, but demonstrable as well as credible for all who consent to accept the first premiss or postulate of his faith. Contrast, for example, the material contradictions involved in such a myth as that of Nimrod's attempt to scale heaven, and the perfect coherence of that which makes of the Peak of Teneriffe the mountain of purgatory, with hell for its inverse descent. The materialism of Dante's invention, however quaint and even gross it may seem to modern thinkers, is utterly at one with itself throughout: the materialism of Hugo's is so self-contradictory, so inconsistent in its accumulation of incompatible impossibilities, that we cannot even imagine a momentary and fantastical acceptance of it, a passing or fanciful belief in anything but the majestic harmony, the inexhaustible imagery, which clothe its naked incongruities with splendour. For this among other reasons I venture to prefer the second to the first division of the poem; and of all its countless beauties and sublimities the crowning example is for me that incomparable passage in which the pathetic and passionate imagination of the poet has conceived and has realized the anguish of Barabbas at the foot of the cross of Christ. ALGERNON CHARLES SWINBURNE.

#### THE INDEXES OF THE INDEX SOCIETY.

Gray's Inn, July 5, 1886.

THE first portion of the Index Society's much-talked-of and long-expected 'Index to the Obituary and Biographical Notices in the *Gentleman's Magazine*' has at length appeared. It extends from 1731 to 1780, and this first instalment runs from A to Girardot. As we are told that the remaining instalments of this first portion will be issued with all possible speed, I think it will be doing the public a service to call early attention to the degree of completeness and accuracy which has been attained in the first part of the work.

I have taken at random one out of the fifty volumes indexed, and have carefully examined a few pages taken at random with the index just published. The following examples, taken from the volume for 1780, p. 394, will speak for themselves: "G. Elsley" is reproduced as *George*, which may, of course, be right, but may be wrong; the wife of Jas. Gardner and "mother of the late Robert Brackenbury" is reproduced as the *relict* of Brackenbury; "Jacob Ferguson" is reproduced as *James*; Douglas of "Cavers" reappears as *Cavere*; Sebastian Creswell, described as "formerly in the E. I. Company's service at Madras," is said to have died at Madras, a very different thing.

These are inaccuracies which, whether they are important or not, it was, at all events, easy to avoid. But it will be admitted that the entire omission of a name is important. On this same page I find that the name of D'Aumarez is omitted altogether from the index, while on p. 591 two names are omitted, viz., those of Dr. Buckler and Mrs. Dury. In fact, on every page that I have examined I have found at least one name omitted, and this, to be remembered, merely in the letters A to G. Now, as the obituary notices average, perhaps, two pages per month, it follows that there are 1,200 altogether, and assuming that the average of omissions in these letters is one per page, and that these letters form a third of the whole index, the entire number of names omitted will be between three and four thousand. The biographical notices in the body of the *Magazine* have not been completely indexed. Thus I do

not find in the index Capt. Cook (p. 45), the Earl of Cork (p. 124), or Broome (p. 269). The references given under Carver, viz., 102 and 69, should have been supplemented by references to pp. 153, 184, 219, where there are additional particulars. Perhaps the reference to "Driver, the, of a waggon on Enfield Highway" (p. 299) was unnecessary, but if not, then we ought to have had an entry for another unnamed waggoner whose death is reported in the "Historical Chronicle" for the same month (p. 293).

I think that in the interests of the Index Society and of the public some steps should be taken to ensure a careful revision of the copy before the further instalments are printed.

ERNEST C. THOMAS.

#### FACT AND FICTION.

Windham Club, St. James's Square, July 5, 1886.

In this week's *Athenæum* I see a letter from Mr. Faithfull Begg which contains a fairly comprehensive charge of plagiarism against me as regards 'King Solomon's Mines,' beginning with the assumption that Good's "white legs" have in a previous communication been "shown to have been taken from Johnston's book" on Kilima-Njaro. Now this assumption is not in any way borne out by the facts, as a reference to the communication referred to will show; and I think that Mr. Faithfull Begg should have been more careful to be accurate in the conclusions that he draws from Mr. C. Welsh's letter of the 29th of May.

As a matter of fact, however, 'King Solomon's Mines' was written in the first months of 1885 and published on the 1st of October, 1885. Mr. Johnston's book 'The Kilima-Njaro Expedition,' which I have not yet had the pleasure of reading or even seeing, was published between the 18th and the 30th of December of the same year. It will, therefore, be evident that it is not possible that I should have borrowed from that book.

Mr. Faithfull Begg, having triumphantly stated that which cannot be with reference to Good's legs, goes on to charge me, on the strength of a chance similarity, with having stolen his teeth also from Thomson's 'Masai-Land.' Now this incident owes nothing to Mr. Thomson. It happened to a relative of my own, and to him I am indebted for it. Nor was Twala copied from Mandara; he was modelled upon T'Chaka, of whom Mr. Faithfull Begg may have heard; and with reference to the similarity between the description of Mount Kenia and my description of Sheba's Breasts, let me point out that descriptions of snow-clad mountains are, if faithfully done, apt to bear a family resemblance. As for the other matters charged by Mr. Faithfull Begg, such as the account of the passengers on the steamer, as he does not state where I am supposed to have stolen them from, I must content myself with saying generally that upon these points also he has, in his hurry to prove his case, allowed his imagination to run away with him, for I alone am responsible for them.

The fact of the matter is that Mr. Faithfull Begg has fallen into the very common, but rather uncharitable error of supposing that everything in a book that can be strained or twisted into a resemblance of something in another book is necessarily copied therefrom. I would suggest that in the great majority of cases the true explanation is that the human mind is only capable of conceiving a limited number of ideas, and that it is almost impossible for any author to contrive a plot some of the details of which have not already done service in the works of ancient or modern writers. For instance, it is obvious that a book of the stamp of 'King Solomon's Mines,' dealing as it does with African adventure, and founded as it is on personal experience of the country, must include incidents and descriptions such as have been frequently met with by other travellers in that country. So impossible, indeed, is it to avoid in the course of imaginative writing trenching on

ground that has already been dug in, that I am surprised that a critic of Mr. Faithfull Begg's evident acumen and powers of research has not succeeded in discovering that Gagool is a servile copy of a character invented by somebody else, and that the mines themselves have already been discovered half a dozen times over. But I would suggest, independently of the present case, that criticism of this nature, in whatever spirit it is offered, is somewhat beside the point, since the literary value of a work surely depends upon the quality of the execution and the finish of the style, and not on the question as to whether or no this or that incident has, with or without the author's knowledge, already done duty elsewhere. I cannot, for instance, see that Lytton's beautiful 'Coming Race' is any the worse because the author of 'Peter Wilkins' had already discovered a race of flying folks.

I regret trespassing on your space, but as Mr. Faithfull Begg has so confidently published charges against me in the *Athenæum* which are without foundation, I shall be obliged if you will insert my contradiction of them.

H. RIDER HAGGARD.

Edinburgh, July 5, 1886.

I OBSERVE in Saturday's *Athenæum* that my friend Mr. Begg points out an obligation which, he alleges, the author of 'Solomon's Mines' is under to Mr. Thomson, the African traveller, in regard to Good's false teeth. Mr. Haggard, of course, may or may not have borrowed the incident from the source indicated by Mr. Begg, but I may perhaps be allowed to point out that the astonishing the natives by means of false teeth is no new thing in the records of travel. Two instances occur to my mind. A friend once told me that while engaged in collecting horns in Asia he found himself amongst the numerous floating houses at Bangkok. In one of these he discovered a specially fine and rare pair of horns, and only succeeded in securing them for his collection by exhibiting to the Chinese proprietor a curious feat which he was able to perform with his false teeth. By means of making them apparently fall out of his mouth and then jump in suddenly without the aid of his hands he won the heart of that "heathen Chinese" in a way which money could not have done. The other incident happened to a relative of my own, an old Highland lady with a good deal of character and a complete set of false teeth. Many years ago while travelling in the East she became temporarily separated from the rest of the party, and was soon surrounded by a crowd of Arabs, eager, curious, and clamouring for *bakshish*. After a while their attentions became very unwelcome, if not positively alarming; so, thinking that at all events the experiment could do no harm, she suddenly whipped out her false teeth and snapped them vigorously in the face of the Arabs. The effect was magical; the horror-struck natives took to their heels, and the lady got back to her tent in safety.

J. BALFOUR PAUL.

18, Gracechurch Street, July 5, 1886.

THE peculiarity of the agreement between Mr. Haggard's 'King Solomon's Mines' and Mr. Johnston's 'Kilima-Njaro Expedition' lies in the fact that the former was published in October and the latter not till December, 1885, so that the incident in the novel could not in that case have been suggested by the actual occurrence. Mr. Thomson's 'Through Masai-Land' was published in February, 1885, so that in this case Mr. Begg's parallel extracts are explicable.

A. WILSON.

#### Literary Crossip.

WE understand that Sir Frederick Pollock, the accomplished translator of the 'Divina Commedia,' having retired from the post of Queen's Remembrancer and from that of Master in the Supreme Court of Judi-

cature, has some idea of writing his recollections. Sir Frederick has known most people of note in his day, and could add an interesting volume to contemporary biography.

It is said that Mr. George Augustus Sala is engaged in the preparation of his autobiography, which is expected to be published during the autumn by Messrs. Richard Bentley & Son.

AMONG the candidates for the vacant post of Secretary of University College are Mr. Walter Besant, Mr. Rhys Davids, Mr. Cotton of the *Academy*, Mr. C. L. Graves, Mr. J. M. Horsburgh, secretary of the London Institution, and Mr. Andrew Lang.

LADY ARCHIBALD CAMPBELL will, it is reported, publish in a few days, through Mr. Quaritch, a pamphlet entitled 'Rainbow Music,' which is said to treat of "harmony in colour-grouping."

THE ninth annual meeting of the Library Association of the United Kingdom will be held in London on the 28th, 29th, and 30th of September. The Principal Librarian of the British Museum will preside, and the sittings will be held, by permission of the Benchers, in the hall of Gray's Inn.

MESSRS. W. H. ALLEN & Co. will shortly publish the 'Recollections of a Chaplain in the Royal Navy: being Notes and Scenes from the Writings of the Rev. W. G. Tucker, M.A., late Chaplain of Greenwich Hospital and Vicar of Ramsay, Essex.' The work is compiled and edited by his widow, with a prefatory letter by Admiral Sir W. King Hall.

A NEW novel by Miss Mary Deane, author of 'Quatrefoil,' will be issued by Messrs. Hurst & Blackett during the present month. Its title will be 'St. Briavels.'

THE 'History of England from Caesar's Invasion to the Accession of the House of Tudor,' on which Sir James H. Ramsay has been engaged for many years, is now approaching completion. The author has had recourse throughout to the original sources, and he has sought to combine in one continuous narrative with our domestic annals a conspectus of military events and foreign affairs in their bearing on internal history. The work will probably extend to six or eight octavo volumes, and it will be published by the Clarendon Press.

MR. FREDERICK ARNOLD is about to publish, through Mr. Elliot Stock, an illustrated 'History of Streatham.' The volume will also give an account of the parish of Estreham, and of the manors of Tooting Bec, Leigham, and Balham.

THE second and third volumes of the 'Index to the Gentleman's Magazine' are now being rapidly completed by Mr. Farrar, and will be issued without delay. In order to show one of the causes of the delay, it may be pointed out that in some cases weddings and deaths are mixed up in the most glorious confusion, and in many instances can only be noted by very careful reading to prevent any error creeping in. A letter on the first volume from Mr. E. C. Thomas will be found in another column.

MR. RICHMOND HENTY, one of the Henty family who formed the first settlement in Victoria, is about to publish an account of



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MESSRS. WARD & DOWNEY will publish immediately a new translation of Lermontoff's 'A Hero of our Times,' by Mr. R. T. Lippmann. The novel will be prefaced by a biographical and critical sketch of Lermontoff.

MR. EFFINGHAM WILSON, the well-known publisher, died of heart disease last Saturday. Mr. Wilson was in his sixtieth year, and carried on the business he inherited from his father. Only last week we mentioned that Mr. Wilson had contributed a poem to one of the July magazines.

THE death is announced, after many weeks of suffering, of Dr. Kenningale Cook at the age of forty. He was at one time editor and proprietor of the *Dublin University Magazine*. He published more than one volume of poems, such as 'The Guitar Player,' 1881. He married a daughter of Mortimer Collins.

THE sum of about 400*l.* has already been collected at Cambridge for the memorial to the late Mr. Bradshaw. To Mr. Hamo Thornycroft has been entrusted the making of the bust. The rest of the money will be spent, as has been previously stated, in securing the best of Mr. Bradshaw's books for the University Library.

SIR GEORGE DUCKETT has reprinted from the *Yorkshire Archaeological Journal* his 'Observations on the Parentage of Gundreda, Countess of Warenne.' We shall probably have something to say on this monograph before long. Meanwhile we may mention that Sir George has made a convert to his theory that Gherbod was the foster brother of Gundreda of no less an authority than M. Léopold Delisle, the head of the National Library in Paris. M. Delisle writes:—

"Je suis porté à croire que vous avez raison de présenter 'Gherbodus' comme le frère de lait de 'Gundreda.' La question que vous avez traitée intéresse autant l'histoire de Normandie que l'histoire de la Grande Bretagne. Les arguments que vous avez si habilement présentés ne doivent pas rester inaperçus de ce côté du détroit."

M. Léopold Delisle does not, however, agree with Sir G. Duckett in Ordericus Vitalis's want of trustworthiness, and adds:—

"J'aime beaucoup cet auteur, depuis que j'ai achevé l'édition de son Histoire publiée il y a plus de trente ans par la Société de l'Histoire de France en 5 vol. en 8°. Orderic, comme tous les chroniqueurs, peut se tromper sur quelques détails; mais nulle part ailleurs nous n'avons un tableau aussi complet et aussi vivant de la société anglo-normande du temps de Henri I<sup>er</sup>."

THE German papers record the death of a niece of Schiller, Frau Elwert, the widow of the late parish clergyman of Nürtingen, in Wurtemberg. She was in her eighty-third year. Her mother, who was the second sister of the poet, married Pfarrer Frankh, of Cleversulzbach, afterwards Stadtpfarrer of Möckmühl. Schiller's mother died in his house.

## SCIENCE

*Microbes, Ferments, and Moulds.* By E. L. Trouessart. "International Scientific Series." (Kegan Paul, Trench & Co.)

THAT M. Trouessart's book is a clever compilation cannot be denied; but there is, never-

theless, disappointment in store for those who expect to find this volume a complete or satisfactory guide to the knowledge of bacteria. At the same time, those who take the work at its author's valuation—as a "work intelligible to all," and which may to a certain extent "serve as an introduction to the much more learned works of Cornil and Babès, of Duclaux," Koch, and others—can scarcely complain of its shortcomings, provided they go further and study the better works referred to.

The contents are too varied to notice in detail, but the following summary will give an idea of the chief heads. An introduction on microbes in general is followed by a chapter on "Parasitic Fungi and Moulds," which is short and not devoid of inaccuracies; for instance, on p. 17 *Ustilago* and *Tilletia* are referred to as Uredineæ, whereas every botanist knows they have nothing in common with the "rusts" except their parasitism; again, on p. 37 the figure (fig. 18) referred to as *Peronospora infestans* is no doubt so named by inadvertence. *Saprolegnia ferax* is an aquatic organism, a fact not to be inferred from the statement or figure on p. 47.

Chapter ii. deals with ferments, and an excellent opportunity has been missed in the very scanty remarks on the history of our knowledge of the various yeasts and their actions. Chapter iii. at once plunges us into the description of the microbes *par excellence*, commonly known as bacteria, and although the generalization that "their smaller size is the principal difference which separates bacteria from ferments" is not a very accurate way of putting the matter, there need be little objection to the author's plan of dealing with these still somewhat mysterious organisms. An account of the chief kinds of bacteria follows, and their actions as producers of vinegar, cheese, diseases of wines, putrefaction, and so on.

Chapters iv. and v. are undoubtedly the most interesting and important, since they deal with the microbes causing diseases in animals and man. Much debatable matter has been included. Rabies is not yet proved to be due to a living microbe, and to say in one paragraph that M. Pasteur's recent researches have thrown considerable light on the "life-history" of the microbe, while stating in the next paragraph that the said microbe is hypothetical and has not yet been discovered, will not tend to inspire confidence in the lay reader.

The section on "the cholera microbe" is marred by the unnecessary introduction of extremely debatable matter; we are, however, willing to give the author full credit for wishing to place his readers *au courant* with any information yet to hand, and so will not dwell on the extremely unsatisfactory nature of some of that information. Most readers no doubt will be surprised to learn how many well-known diseases are now definitely proved to be caused by microbes. Among others, the parasitic nature of phthisis or tuberculosis, commonly known as consumption, is far from being the least important, and if only in showing clearly how infection may result from milk, clothes, &c., the author has done good work. Indeed, the book may be regarded favourably from this point of view; it puts the case for the "germ theory of disease" (as it is

popularly called) very well indeed, and should certainly be read by those who have not access to more comprehensive works.

Chapter vi. deals shortly with precautions against microbes, antiseptic dressings, filters, methods of preserving, &c.; and chapter vii. is devoted to remarks on laboratory research, &c. Both chapters are too short. The *Beiträge zur Biologie der Pflanzen*, referred to on p. 263 as a book of Koch's, is, by-the-by, a periodical of Cohn's. Chapter viii., on the polymorphism of microbes, is the weakest in the book, unless the concluding chapter ix. is excepted. Surely French botanists are not in the habit of regarding as serious the statement referred to with respect to the so-called *Penicillium ferment*. Really good instances of the polymorphism of fungi abound, but they lend no aid to the credulity which would bow before the caricature dubbed the "*Penicillium ferment*." M. Trouessart seems to see this more or less dimly, otherwise he could scarcely have given the warning on p. 277. We can only ask, Why slay the slain? The same question arises with respect to the theory mentioned at p. 290; we agree with its condemnation, but why bring it up again simply to abuse it? It is dead—let it rest. It is at most but a degree more absurd than the view that the "microzyma of chalk, which doubtless had their source in the animal and vegetable tissues of that epoch, are still living after a repose of many thousand centuries, and may be transformed into bacteria if supplied with the fitting nutritive liquid." Yet the author speaks of this as "demonstrated."

Enough has been said to give an idea of the scope and intentions of the work, and a glimpse at the way in which the author has accomplished his task. Much is left to be desired, and opportunities have been lost. Nevertheless, we do not condemn the book entirely. It will undoubtedly be widely read, and it ought to suggest ideas to every reader. The style is popular, and there are many illustrations. The whole subject is treated from a native point of view, but that is to a certain extent pardonable in a countryman of Pasteur. It only remains to add that the publishers and translator have done their work well.

## GEOGRAPHICAL NOTES.

THE *Journal* of the Manchester Geographical Society for the first quarter of 1886 has appeared, and contains much interesting matter, foremost among which is an exhaustive article on the Manchester Ship Canal. The story is an instructive one to peruse, in that it throws light on the extraordinary difficulties against which Manchester has had to contend in seeking the expansion necessary for its development and prosperity. The Duke of Bridgewater's Worsley canal, which lowered the price of coal from 2*s.* 6*d.* to 7*d.* a hundredweight, was denounced by an eminent engineer. But prosperity soon spoiled the canals, and though their monopoly was broken for a time by the railways, the two soon learned the wisdom (!) of making common cause against the trader and his customers, the public. A third conspirator, the port and municipal authorities of Liverpool, next joined the ring, and the general effect was described by the *Times* as follows: "City, port, dock, and railway vie in extortion, and levy duties to the extent of human forbearance." The Manchester Ship Canal was sanctioned last year; but the battle was not won without the

bitterest opposition. The writer of the article does not tell us what this opposition cost in hard cash, nor what the entire saving would have been if promoters and opposers had abstained from litigation and subscribed their aggregate costs as part of the share capital of the undertaking.

The *Journal* also publishes Mr. J. Thomson's account of a 'Trip to Sokoto'; 'Notes on the Philippines,' by Mr. Frank S. Plant, a resident engineer; a paper on maritime canals, by Miss E. M. Clerke; and the report of the Society's Education Committee on 'The Exhibition of Geographical Appliances,' with copious abstracts of the lectures delivered. The Society now numbers 309 members, and exchanges its *Journal* with sixty British and foreign geographical societies.

Further news is telegraphed from Zanzibar concerning the whereabouts of Emin Bey, Capt. Casati, and Dr. Junker, according to which the last was with the king of Unyoro's army, which had recently been defeated by the troops of Uganda, whilst Emin Bey still held the Equatorial Province on behalf of the Khedive. He is reported to be at Wadelai, a station on the Bahr-el-Gebel, above Lado, and Capt. Casati is with him.

It is stated that Dr. Leitner, whose retirement from the Punjab University was announced some months ago, is now on his way to Kafiristan, a country with whose language he was among the first to make us acquainted.

Petermann's *Mittheilungen* publishes an essay on asymmetrical valleys, by Dr. V. Hilber, of Graz; the concluding portion of Dr. O. Claus's report on the Xingu expedition (with a valuable map); and a report of the recent meeting of German geographers at Dresden.

The *Deutsche Geographische Blätter* of Bremen publishes Herr Valda's account of a journey round the Cameroons Mountains, accompanied by an excellent map. There are, in addition, a highly interesting article on the Hanoverian "Wendland," in which a Slav dialect was spoken formerly, and whose conquest by the "Saxons" recalls certain phases in the history of Ireland; an account of the province of Tarapaca, the soda production of which has vastly increased since its occupation by Chile; and a notice of Col. Fontana's recent explorations on the Upper Chubut, which were carried on with the help of thirty young Welshmen, natives of the colony founded in 1865 at the mouth of the river.

Capt. Paiva de Andrada has once more left for Eastern Africa, his object being the exploration of the Sabia valley.

#### ASTRONOMICAL NOTES.

THE necessary funds have been granted for the expenses of the British expedition to observe the total eclipse of the sun on the 29th of next month, and it will proceed to Grenada in the West Indies, where the totality will take place about a quarter past 7 o'clock in the morning, and will last very nearly four minutes. Its duration will be greatest (about six and a half minutes) at a point in the Atlantic Ocean somewhat more than four hundred miles to the southwest of Sierra Leone. But at no place where the central line crosses land will the duration of totality exceed that on the South African coast near the town of Benguela, where it will amount to nearly five minutes, or about one minute longer than at Grenada and its neighbourhood, a much more accessible locality than Benguela. A proposal was made some time ago to dispatch a German party to the latter place; but we have not heard that it has assumed a tangible form. We understand that two gentlemen (Mr. Turner and Mr. Maunders) on the staff of the Royal Observatory, Greenwich, are to form part of the British expedition to the West Indies, which will probably leave for Barbados on the 29th inst., and be conveyed thence in a man-of-war to Grenada, where it is proposed to occupy three stations for the observation of the eclipse.

Another small planet (No. 259) was discovered by Prof. C. H. F. Peters at the Litchfield Observatory, Hamilton College, Clinton, N. Y., on the 28th of last month.

The small planet, No. 253, which was discovered by Dr. J. Palisa at Vienna on the 12th of November, after waiting a long time for a designation, has recently been named Mathilde.

#### THE NATURAL HISTORY OF PALESTINE.

Jerusalem, June 1, 1886.

THE *Edinburgh Review* for April, 1886, contains an article on 'The Natural History of Palestine' which is interesting and valuable as calling attention to a very important subject. The article is a review of the work of Dr. Tristram on 'The Flora and Fauna of Palestine,' which was published by the committee of the Palestine Exploration Fund in 1884. The writer speaks in general with the authority of one conversant with the subject, and during the course of the article states, independently of the work which he is criticizing, many new and important facts.

Having said this I will proceed to point out what I consider to be certain inaccuracies of the writer, which, in so far as they are such, mar the value of his work. My observations, however, are not designed to be merely criticisms, but rather, if I may say it without boasting, contributions to the fund of general information on this interesting subject.

On p. 318 the writer says that the volume contains "a catalogue of all the known vertebrata.....of Palestine." In Dr. Tristram's list the wolverine is not mentioned. I have a very fine specimen of this animal, which was caught in the wild hills between Mar Saba and the Dead Sea. This, however, was since Dr. Tristram was here and since his work was prepared.

Speaking of the Jordan Valley and the Dead Sea basin, the writer says: "This locality has a tropical climate, and hence we can account for the presence in this part of Palestine only of such a decidedly tropical form as the sun-bird (*Cinnyris osea*), the only species of sun-bird which reaches so far north" (p. 319). Here are two errors, namely, "in this part of Palestine only" and "the only species," for another distinct species of sun-bird is found at Jaffa on the sea coast. This species I do not find mentioned in Dr. Tristram's work.

Speaking of the avifauna, which is put down at 348 known species, he says: "This is a high number for so small an area, covering not more than 5,600 square miles" (p. 320). This is really a little less than the extent of Palestine west of the Jordan, while about the same number of square miles were embraced in Palestine east of the Jordan. Both divisions of the country were embraced in Dr. Tristram's catalogue, and should be included in any catalogue of Palestinian birds, animals, or plants.

The coney is spoken of as being "confined to the gorges of the Dead Sea and Arabia Petrea" (p. 320). Again on p. 326 the same remark is repeated, with the addition that "it is rare in the rest of the country and unknown in the Lebanon." On the contrary, I have a fine specimen that was caught in Mount Lebanon near the well-known village of Abeih.

On p. 323 the writer speaks of the papyrus plant as if found only in the Huleh marshes, whereas it is found near the Lake of Tiberias, on the Nahr Rubin south of Jaffa, on the river Aujeh north of Jaffa, and in a few other localities. The statement of the writer is not an inaccuracy, but it is incomplete, and therefore conveys a wrong impression.

Some one (see p. 327) has evidently been misled when speaking of "white asses." The writer quotes, apparently from Dr. Tristram, that "a good Syrian ass fetches about 40*l.*, the price of a good horse." If the price of horses in this country is meant, the statement is inaccurate, because 20*l.* would purchase as good a horse as any gentleman would care to own.

The best horses are worth from twenty to twenty-five napoleons, and if twenty napoleons were paid for an ass, even a "white ass," the price would be thought exorbitant. The very best asses can be bought for a price varying from ten to fifteen napoleons.

I should like to know upon whose authority it is stated (p. 327) that "wild asses are very rare in Palestine, but occasionally enter the Hauran." If this supposed fact rests on Arab testimony it rests upon a very poor basis. Unless it rests upon the testimony of competent European observers, I should class it among the doubtful and exceedingly improbable rumours.

On p. 330 occurs the following statement: "The leopard still maintains itself in Palestine, all round the Dead Sea, in Gilead and Bashan, and occasionally in the wooded districts of the west; it sometimes lurks near watering-places and pounces at night upon the cattle." On the contrary, my own impression is that the leopard is, and for a long time has been, extinct in Palestine. In six years' experience in all parts of the country, both east and west of the Jordan, I have never known of a leopard being seen or caught. I possess two skins which were brought to me as leopard skins, and have seen several others that were called so, but in every case they were the skins of cheetahs. In two or three instances I have seen beautiful saddles (in one case the saddle of a riding camel) covered with what were said to be leopard skins, but they likewise were cheetah skins. On more than one occasion it has been reported to me that a leopard lived in such or such a locality, had been seen, had destroyed many sheep, cattle, &c., and I have offered a large reward besides defraying all the expenses of digging a pit in which to entrap the beast, but I have never succeeded in obtaining a leopard's skin. My conclusion is that if these animals existed here they would, sooner or later, be caught and their skins brought to the large towns for sale.

On p. 330 it appears that only one kind of wild cat is known in Palestine, whereas two species certainly, and perhaps three, exist here.

On p. 331 wolves are represented as being very abundant. On the contrary, they are really scarce, and in some sections of the country—as, for instance, Judea—extremely so.

It is stated on p. 331 that "jackals hunt in packs." This may be the common notion, but during six years' observation, while I have seen these animals frequently, I have never seen them "in packs." Almost invariably I have seen one alone, and not more than once or twice have I seen two in company. Formerly I took for granted the statement of "the best scholars" that Samson's foxes, Judges xv. 4, were really jackals. They may have been, but my experience is that there are now in the country twenty foxes to one jackal. Foxes frequent vineyards, and about Hebron scores, and even hundreds, are caught every year during the grape season. They are very abundant about Gaza, where they destroy the cucumbers and other kinds of vegetables. Had one the means to do it, one might catch in these gardens as many as fifty foxes in a single night. The natives catch them by the hundred. Foxes are much more easily caught than jackals, and one reason is because they go in groups. The natives do not distinguish in their common speech between foxes and jackals, but call both of these animals "jackals." They know the difference, and when pressed will give the proper names, but "wawi" (the name for jackal) is almost universally applied to both. I give this fact for what it is worth, and leave others to decide what its bearing may be on the passage in Judges. One thing is certain, namely, that were Samson living now, and were he to attempt to do what he is said to have done, he could not possibly catch three hundred jackals, but he might catch that number of foxes.

The writer states that "two varieties of fox occur in Palestine" (p. 331). I have certainly three kinds.



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Moles or "mole-rats" are stated to be especially common about ruins (p. 332). I should say that the hillocks which they form are "especially common" everywhere—just as common, and I think far more so, in the unfrequented parts than in the neighbourhood of ruins. In fact, there is nothing in their habits which necessarily connects them with ruins.

As to the bearded vulture or laemmergerie, which is spoken of on p. 334 as being common, I should say that it was a very rare bird in Palestine, for I have never once seen it during my residence in the country.

On p. 336 it is stated that the "eagle owl is more common than most of the other species except the little owl." On the contrary, my experience is that it is the least common of all the owls known to me in Palestine. I have found the long-eared, the short-eared, the scops, the barn, the little southern, and the tawny species much more common than the eagle owl.

Why should the "African darter" (p. 337) be introduced among the birds of Palestine, since no specimen has ever yet been seen or caught in the country? Certainly no one has ever claimed that the Lake of Antioch, where Dr. Christram saw it, was a part of Palestine.

On p. 337 it is said that "the ostrich occurs only in the eastern plains of Moab; formerly more abundant, it is now only a straggler from Central Arabia." I doubt if this bird ever reaches the "eastern plains of Moab" unless it is brought there by the Arabs. The Mecca pilgrims occasionally bring young birds from Arabia; but not one of the scores of Arabs whom I have questioned ever saw a wild ostrich either in or near Moab.

In speaking of the anemone the writer has omitted the white variety (p. 341); and furthermore it would appear that the mandrake was found only on the "littoral and inland plains, in the valleys of the Jordan basin, and on the plains of Moab" (p. 342), whereas it is abundant in the mountains as well, and is very common in the mountains of Judea about Jerusalem.

With regard to the natural history of Palestine, it need hardly be said that no single observer can hope to do the work so completely that nothing would remain to be done. There needs to be a corps of observers and collectors stationed in different parts of the country, who should remain permanently throughout the year, and remain, in fact, for a series of years together. Since this is impossible, we should be thankful for all that individuals have accomplished in this department, for by such efforts our knowledge of the flora and fauna of this country is far in advance of what it was twenty years ago.

SELAH MERRILL.

#### SOCIETIES.

**SOCIETY OF ANTIQUARIES.**—July 1.—Dr. J. Evans, President, in the chair.—The following gentlemen were elected Fellows: Baron de Cosson, Sir H. E. Maxwell, Rev. E. B. Savage, Messrs. L. Alma Tadema, J. T. Bent, F. Taylor, C. Hettier, G. F. Warner, I. B. Nicholl, L. H. Cust, W. H. Cope, H. J. Reid, and R. J. Johnson.—Mr. R. P. Pullan exhibited a beautiful terra-cotta head of Jupiter, found in the villa of Caligula at Civita la Vigna.—Mr. J. G. D. Engleheart exhibited a curious delf saltcellar resembling in form the silver ones of the seventeenth century, found on the site of the Savoy Palace.—Mr. T. N. Deane exhibited a fine series of photographs of Irish monastic and other remains.—Mr. W. Niven exhibited and presented a photograph of the "Priory Pew" in Clare Church, Suffolk, destroyed in 1883.—Miss Beaven exhibited a plain gold ring, inscribed with the poem, "Let faithful love never Remove."—The Rev. G. Rome Hall exhibited a good specimen of a flint knife found in a sepulchral cist at Chollerford.—The ordinary meetings of the Society were then adjourned to November 25th.

**ARCHAEOLOGICAL INSTITUTE.**—July 1.—Mr. R. P. Pullan, V.P., in the chair.—Mr. B. Lewis read a paper 'On the Antiquities of Saintes.' The monuments most interesting to the antiquary are the Amphitheatre (Les Arènes), the Roman arch (Arc de Triomphe), and the church of Ste. Marie, commonly called l'Abbaye des Dames. (1) The general

arrangements of the Amphitheatre resemble those at Nîmes, but the state of preservation is very inferior. The form is, as usual, elliptical, the greater axis measuring 130 metres, and the lesser 66 metres. It is supposed to have been capable of holding 21,000 spectators. There were originally seventy-four arches round the building, but only nine at the east end now remain. The seats were supported by a single row of vaults sloping down to the arena. Excavations made in 1881-2 produced important results. They brought to light part of the great eastern vomitorium, in which two staircases were found, used by the workpeople employed to stretch the *relarium*; an aqueduct in the line of the greater axis for draining the water off; a chamber used either by the gladiators or as a *vivarium* for wild beasts; the *podium* between the vomitorium and the north end of the lesser axis; corridors leading to the *podium*, and seats immediately above it. On the same side a great staircase was cleared, which seems to have been reserved for *dumviri* and other local magnates. But the most remarkable discovery of all was a staircase outside the building by which spectators could descend either to galleries of the amphitheatre or to the valley below. In the coping-stone of the *podium* holes were observed which were intended to receive the irons of a balustrade protecting the occupants of the lowest seats from the attacks of wild beasts in the arena. Near the centre of the seats on the south side is the fountain of Ste. Eustelle, a convert of St. Eutrope. Girls visit it on the 21st of May, and throw pins into it from which they derive omens of matrimony. Various dates have been assigned to this monument. Chaudruc de Crazannes places it in the Flavian or Antonine period; but M. Audiat, the most competent authority of our own time, thinks it was erected in the third century. (2) The Roman arch seems originally to have stood on an island and at the extremity of a bridge; afterwards, from the Charente having changed its course, the arch was nearly in the middle of the stream; lastly, it was taken down and rebuilt on the right bank of the river. It has two vaulted entrances, like the Portes d'Arroux and St. André at Autun. The piers are ornamented with pilasters, of which there are twenty-four on the lower story. There are three inscriptions on the attic and one on the frieze, the latter being repeated on the side that looks towards the faubourg. They show that the arch was erected in the reign of Tiberius in honour of Germanicus. The Celtic names on the frieze—Ottuaneunus, Gededmon, and Epotsorovidus—do not occur in Caesar or in compilations generally accessible. The phrase *ad confluentem* is supposed by most of the French authorities to refer to the junction of the Saône with the Rhone; but some local authorities have said that the confluence of the Seugne and Charente is meant here. (3) The church of Ste. Marie is the most interesting in this city. In the west front the central portal is richly adorned with sculptures, both on the archivolts and on the capitals of the columns. Of the former there are four rows, in the following order, beginning with the lowest: (1) Angels adoring with the Divine Hand on the keystone; (2) The Paschal Lamb surrounded by the Evangelistic symbols; (3) The Massacre of the Innocents, or some other scene of persecution; (4) The four-and-twenty Elders of the Apocalypse, holding instruments of music and vases for perfumes. The tower is composed of two stories: the first square, pierced on each side with three arches; the second circular and ornamented with pinnacles at each corner of its quadrangular base. It is surmounted by a conical cap, the stones of which are imbricated. This steeple is imitated from that of St. Front at Périgueux; but having greater breadth relatively to the height, it looks more solid and symmetrical.—Prof. Lewis's paper was illustrated by photographs.—The Chairman suggested that the existence of the large drain mentioned by the lecturer, the vicinity of the amphitheatre to the river, and the fact that the level of the arena was almost on a level with the water, would lead to the supposition that there must have been water fights as well as land fights. It was not necessary that the whole of the arena should have been flooded, but the water might have been contained in canals as at the Colosseum. He thought that the iron bars (of which the sockets were to be seen on the *podium*) probably sustained rollers covered with spikes to protect the spectators from the attacks of the wild animals. With reference to the lecturer's allusions to Byzantine influence on architecture, as shown in the church of St. Eutrope at Saintes and at Morssai, he remarked that this influence, exhibited chiefly by the adoption of the dome, had been found by French antiquaries throughout the length of the great trade route of travellers from the East in the Middle Ages, who, landing on the south coast, traversed France, passing through Périgueux, Angoulême, and other towns which possess domed churches. It was remarkable that no churches of that description existed north of the Loire. The conical roof seen at Poitiers and Angou-

lême was evidently the germ of the spire, which became elongated as time passed on until it attained the elegant form of the *fleche* of the thirteenth and fourteenth centuries.—Mr. H. Farrar exhibited a fine collection of photographs from India, and pointed out that many of the ancient buildings of that country, and especially of Gwalior, presented very marked features which required and deserved most diligent study.—Mr. P. Harrison exhibited a "millefiori" head found in Elgin, and which could not well be considered later than Roman in date.

**ROYAL INSTITUTION.**—July 5.—Dr. W. Huggins, V.P., in the chair.—Mr. G. A. Crawley and Mr. W. H. Smith, M.P., were elected Members.—The Managers reported that they had reappointed Prof. J. Dewar as Fulleren Professor of Chemistry.

**PHYSICAL.**—June 26.—Prof. W. E. Ayrton, V.P., in the chair.—Mr. E. M. Langley was elected a Member.—The following communications were read: 'On certain Sources of Error in connexion with Experiments on Torsional Vibrations,' by Mr. H. Tomlinson.—'On a Mode of driving Electric Tuning-forks,' by Prof. S. P. Thompson. It is invariably found that the frequency of an electrically maintained fork is continually changing. This great inconvenience the author believes to be due to the fact that the impulses are given to the prongs at a disadvantageous moment, namely, when they are at the extremities of their swings. It is desirable that the impulse should be given at the middle of the swing, and to effect this it is suggested that each fork should make and break the circuit of the magnet influencing the other one, and it was shown how the electrical connections could be made to effect this in a simple manner.—A further Note on the Formula of the Electromagnet and of the Dynamo, by Prof. S. P. Thompson.

**HELLENIC.**—July 2.—Dr. J. Evans, President of the Society of Antiquaries, in the chair.—Mr. F. C. Penrose read a short paper based upon notes taken during a recent visit to Tiryns and Mycenæ. After explaining that his visit had been hurried, so that he did not profess to come forward with any detailed statement, Mr. Penrose said that the question he wished to raise was whether the walls uncovered by Dr. Schliemann at Tiryns belong to the same epoch of civilization as the so-called Treasury of Atreus and the Lion Gate at Mycenæ. Undoubtedly strong arguments in favour of the antiquity of these walls were brought forward in Dr. Schliemann's book, but a careful and unprejudiced examination might show that he had unconsciously overlooked circumstances which tell against his view. Mr. Penrose's main contention was that between the undoubted Pelagic architecture of Mycenæ and Tiryns and the so-called Palace of Tiryns the difference in character of work was fundamental. In short, they had nothing in common. Meantly built walls of quite small stones, worked with the saw and chisel and with a tubular metal drill, seemed to him inconsistent with the Pelagic period, especially as bricks—fairly burnt red bricks—were not unfrequently introduced. Dr. Schliemann's theory that these burnt bricks were due to a conflagration which destroyed the palace was not borne out by the opinion of a practical brickmaker to whom Mr. Penrose had submitted the point. The true Pelagic walls had been dressed without metal tools, whereas the numerous cuts seen in the walls of the palace at Tiryns were clearly produced by a metal saw. If this fact be admitted, could a people who used steel or iron for their tools have been content to use only bronze for their weapons? Again, in some of the walls claimed as pre-Homeric stones occurred which were obviously borrowed from older structures, and were yet of regular Hellenic workmanship, as found in classical times. The plan of the building at Tiryns might be that of a Greek house, but Prof. Jebb had disputed its analogy with the plan of an Homeric palace. In short, it was hard to conceive that the same men could have built these slovenly walls and such walls as those of the Treasury of Atreus. Without discussing in detail the objects found at Tiryns and Mycenæ, Mr. Penrose doubted whether the pre-Homeric character of the treasures and pottery had yet been perfectly established. The decorations at Tiryns, to judge at least from the drawings, had some archaic character about them, but might be bad imitations of earlier work.

Dr. Schliemann, after sketching the history of his work at Tiryns, proceeded to reply in some detail to the objections of Mr. Stillman and others. As this palace was practically the first Greek private house that had been discovered, it was natural that its character should have been disputed, especially by those who had not studied his book 'Tiryns' on the spot. Since the excavation the floors and thresholds had been purposely covered over to preserve them from exposure, and a visitor to Tiryns not provided with Dr. Dörpfeld's plans might easily fail to identify these and other essential

details. He might as easily fall into the blunder of mistaking prehistoric for Byzantine building. An instance of such liability to error, on the part of those not fully informed of all the circumstances of the excavation, was that of the boundary walls of the tombs at Mycenæ, to which reference had been made by Mr. Penrose. Their conglomerate character, including fragments of true Hellenic building, was fully accounted for by the fact that they were not yet ten years old, having been rebuilt by the Greek Archaeological Society in 1878, from materials lying on the spot, in order to consolidate the terrace of the tombs. These were the walls which Mr. Stillman, Mr. Penrose, and their companions, on the ground of their containing blocks of the classical period, had assumed to belong to, at earliest, the third century B.C., and to be the work of the Celtic barbarians who then overran Greece. There was no evidence whatever that the Celts at that time penetrated beyond Delphi. As to the objection that walls of quarry stone bonded with mortar were unworthy of the heroic age, it was sufficient to point out that such walls, consisting in the lower part of quarry stones and in the upper of sun-dried bricks, had been found in prehistoric buildings in all parts of Greece—at Troy, at Eleusis, in Cephalonia, and in the island of Thera. Dr. Schliemann then alluded to the wall-paintings, which were of the most archaic design, and bore the same patterns as had been found at Orchomenus and elsewhere in buildings certainly 2,000 years older than the foundation of the Byzantine Empire. Similarly the objects of human industry found at Tiryns could only be compared with those of prehistoric character which had been dug up in other parts of the world. In conclusion, Dr. Schliemann expressed the hope that scientific experts might visit the ruins at Tiryns with his book in hand, and test for themselves the accuracy of the statements and plans there given. He and his collaborator Dr. Dörpfeld were quite content to leave it to the judgment of such travellers whether the result of the excavations at Tiryns deserved to be described, as Mr. Stillman had described it in the *Times*, as "one of the most extraordinary hallucinations of unscientific enthusiasts which literature of all times can record." In a letter to the *Times* Dr. Dörpfeld had offered to accompany Mr. Stillman to Tiryns and Mycenæ, that he might convince him of his error; but Mr. Stillman had not given notice of the proposal. Undaunted by the severe criticism which their work had at times met with in England, Drs. Schliemann and Dörpfeld had just planned another archaeological enterprise with pickaxe and spade, and the appreciation of the Hellenic Society would serve as a great spur and encouragement in this new campaign.

Mr. Newton then read a paper by Dr. Dörpfeld, who began by expressing his readiness to explain any point upon which doubts had been raised in regard to the discoveries at Tiryns. After alluding to Mr. Stillman's letters to the *Times*, in which he had first maintained that the palace at Tiryns was the work of Celtic barbarians in the Macedonian period, and afterwards adopted an alternative theory that the building was Byzantine, Dr. Dörpfeld discussed in detail the question whether the Palace of Tiryns and the tombs at Mycenæ really belonged to the heroic age. It had long been erroneously supposed that nearly all buildings of the classical age in Greece were made of rectangular stones, so that walls of a different character, whether of quarry stones bonded with clay mortar or of sun-dried bricks, were held to be Roman or Byzantine, or even barbarian and modern. This supposition was directly traversed by Vitruvius, who expressly described walls of sun-dried brick and praised them for their lasting qualities, and stated further that not only private houses, but the royal palaces of the Attalides in Tralles, of Cæsar at Sardis, and of Mausolus at Halicarnassus, were built of them. Dr. Dörpfeld went on to point out that wherever such walls were found in Greece or Asia Minor the lower parts were composed, as at Tiryns, of irregular stones, either with or without mortar. They were also wainscoted on both sides with clay or lime plaster, which was often covered with painting. Their angles were provided with regular square-cut stones or with timber beams. The same style of architecture constantly occurred in the most ancient edifices of Mesopotamia and Egypt, and we might well suppose that the Greeks had learnt it from the people of those countries at a very early date. In the face of such facts no one who had really studied the art of building among the Greeks and Romans would maintain that such walls as described were incompatible with the classical or the heroic age. There were four main points for determining the date of such walls when found: (1) The later the date the greater the likelihood of finding in the walls other materials than quarry stones and unbaked bricks, as, e.g., fragments of classical building, kiln-burnt bricks, or especially clay tiles. If these occurred the wall could hardly date from the heroic age. (2) The style of painting on the

lime wainscoting was a sure test of age, for a wall could not possibly be later than the plaster which covered it. (3) The material and workmanship of the parastades, of the free-standing columns, and of the door-sills were another sure test of age. (4) There was the evidence of potsherds and other objects found near a wall, but into this point Dr. Dörpfeld, as an architect, did not propose to enter. Applying these tests to the case of Tiryns: (1) After four months' careful examination Dr. Dörpfeld had found no trace of other materials in the walls of the palace than quarry stones bonded with clay and sun-dried bricks. Appearances which had been attributed by Mr. Penrose, Mr. Stillman, and others to the presence of kiln-burnt bricks and of lime mortar were in fact due to a conflagration which had destroyed the palace, and had in parts calcined the walls. Walls which did contain other material would be found on close examination to belong either to the foundations of a Byzantine church or to Byzantine tombs, as indicated in the plan. (2) The wall-paintings, some of which were found *in situ* on the walls while others lay on the floor, agreed closely in design and ornamentation with the stone reliefs of the dome-shaped tombs at Mycenæ and with the famous ceiling of the Thalamos found at Orchomenus. The great antiquity of those examples had never been doubted. Walls decorated with such designs could not be otherwise than prehistoric. (3) As to the working of the ante and the door-sills, this had been carried out at Tiryns with the stone-saw, the pickaxe, and the cylindrical bore, the very instruments whose use was characteristic of the dome-shaped tombs and the Lion Gate at Mycenæ. The use of these tools at Tiryns had strangely been taken by Mr. Stillman as direct evidence of the lateness of the building. Dr. Dörpfeld was quite prepared to prove on the spot that they had been used in the admittedly prehistoric buildings at Mycenæ. Further evidence of the antiquity of the palace was furnished by the close correspondence of the angles of the outer wall of the Acropolis with those of the palace. The masonry of the inner and outer walls was really identical, though in the one case small and in the other colossal stones had been used, a natural distinction between the walls of a dwelling-house and of a fortress. Again, the alabaster frieze, inlaid with small pieces of Egyptian glass (*skavoc*), found in the vestibule of the Megaron, closely resembled in construction and design the reliefs found in the treasury at Orchomenus. Similar friezes had been found in most ancient buildings in Mesopotamia, and such a frieze of *skavoc* was distinctly mentioned by Homer in his description of the palace of Alcinoüs. In conclusion, Dr. Dörpfeld touched on the question of the agreement of the plan of the palace at Tiryns with the dwelling-house implied in various parts of the *Iliad* and *Odyssey*. He doubted whether Homer's statements were complete enough to allow of a trustworthy reconstruction of the Homeric palace, but in his opinion, though Homer nowhere described the palace at Tiryns, there was essential agreement between his statements and the plan of that palace. Dr. Dörpfeld considered that the technical evidence he had brought forward could only be met by actual counter-proofs that the palace at Tiryns dated from Macedonian or even Byzantine times.

As Mr. Stillman was not able to be present, Mr. Pelham, who explained that he to some extent shared the doubts expressed by Messrs. Penrose and Stillman, read a paper which Mr. Penrose had written for the occasion, and which briefly summed up the arguments he had already put forward. After long study of prehistoric monuments in Italy and in some parts of Greece he had come to the conclusion that such buildings showed no evidence of stone-cutting proper, i.e., the use of edge tools, chisels, &c., in shaping stone to its position. No appliances seemed to have been used beyond the drill, the stone-axe or hammer, and trituration. Any ruin to be attributed to the prehistoric epoch in which Tiryns was founded must conform to these technical conditions. But at Tiryns the stones were cut with a chisel, sawn, and drilled with a tubular drill of apparently rather modern and excellent metallic make, laid with profusion of mortar, and accompanied by burnt bricks, all indications of a comparatively modern date. Further, the bases of the columns were cut in a rude and slovenly style, and no columns had been found to correspond. The Acropolis walls—the latest visible work of the classical Tiryns—were of a solid, deliberate, and most painstaking character; while the house walls, with their rude bases for columns (which were probably of built-up material), were hasty, flimsy, and entirely unlike any archaic work the writer had ever seen. Such technical indications forbade the hypothesis of an early barbarism antecedent to Greek civilization, so the only alternative was to come down to a relapse into barbarism after the fall of that civilization. Tiryns was unoccupied in the time of Pausanias, and there was no evidence of any occupation between the

destruction of the city by the Argives and his time. Nor was there any trace of an occupation later than that to which we owed the walls now in question, although in places there seemed to be some evidence of buildings beneath them. In some parts of the ruin there were admitted evidences of Byzantine occupation, and there was no technical difference between the work there and elsewhere. Mr. Stillman's conclusion was that this Byzantine occupation was the only one which had taken place after the destruction of Tiryns by the Argives, and that the discoveries of Dr. Schliemann could only be attributed to the period of that occupation.

Prof. Middleton opened the discussion upon the papers which had been read. The main reasons, he said, against the antiquity of the building seemed to be (1) the fact that the stones of the wall of the palace were small compared with those of the outside wall. Of this the natural explanation was that in building a thin wall it would be extremely inconvenient to use large stones. (2) The tools employed were said not to be consistent with an early period. In his opinion the tools used in working the Tirynthian walls were a sharp-pointed hammer, a chisel, a saw, and two sorts of drills. All these were used in Egypt at a very early period. The drills and saw had clearly been used with some hard stone such as sapphire or emery, as might be seen from the rapidity with which they had cut into the stone. The rapidity of the saw-cuts and of the spirals of the drills would have been impossible with metal tools, and could only be explained by the use either of diamond-studded drills or of those worked with loose emery or powdered corundum—tools certainly of extreme antiquity. As to mortar or burnt bricks, even if they occurred in these walls (and Dr. Dörpfeld maintained the contrary) there was ample evidence of their use in other countries far earlier than the date claimed for the Tirynthian palace. Another proof of early age was the use of wooden columns. Not a single stone column had been found. It was generally accepted that wooden columns were only used in very early times. Again, the extreme care with which the walls had been originally built was another evidence in favour of Dr. Schliemann's and against Mr. Stillman's theory. Though built of rubble they were first smoothed outside with clay, then overlaid with three coats of stucco, the last, which took the paintings, being almost of pure lime. In some rooms the walls had further a carefully fitted wooden lining, as was proved by dowel marks, and in some cases pegs still existing in the wall. The constant occurrence in the *débris* of small pieces of bronze made it almost certain that metal plates had been nailed to the wooden planks. This style of ornamentation, which must have had an extraordinarily rich effect, was mentioned in Homer, and was known to have been used in the Treasury of Atreus. The alabaster frieze and the wall-paintings were in their character and design further unmistakable evidences of archaic work, showing distinct traces of Phœnician and Egyptian influence.—Mr. Pelham said that his position was that of one who waited to have his doubts removed. He had seen a large number of prehistoric remains in Italy and a few in Greece, and certain points in these remains at Tiryns had certainly startled him. He asked whether the walls rested on the natural rock or on *débris*. (To this Dr. Schliemann at once replied that they went down to the rock.) Then the character of the work—not merely the smallness of the stones, which Prof. Middleton had explained—seemed to him far more slovenly than one would have expected. Then there was need of some clearer line of distinction between the early work and that which was admitted to be Byzantine. Where did the latter end and the prehistoric work begin? As to the use of mortar, he did not think that the Roman instances adduced by Prof. Middleton were conclusive, nor did he think that much would be gained for the decision of the question at issue by instances drawn from buildings which could conceivably have come under the influence of Etruria.—Replying to some of the objections raised, Dr. Schliemann dwelt particularly upon the very perfect system of drainage which had been discovered in the palace.—Replying to Mr. Penrose, Dr. Dörpfeld asserted that no burnt bricks had been found in any part of the building that was claimed as prehistoric, as he was prepared to prove to any one on the spot. As to the tools used, they were identical with those of which traces were clearly visible on the admittedly prehistoric walls in Tiryns, Mycenæ, and Orchomenus. This also he was prepared to prove to any one on the spot. He held, therefore, that the main contentions of Messrs. Penrose and Stillman fell to the ground.—Mr. Penrose, replying on his part, said that no discussion could really settle the questions at issue that did not, as Drs. Schliemann and Dörpfeld had suggested, take place on the spot. He was surprised, however, to hear Dr. Dörpfeld's assertion that no burnt bricks were found except in the so-called Byzantine church. Though he had no notes to refer to, his recollection was strong that they occurred elsewhere. He had



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already brought forward the opinion of a practical brick-maker that the phenomena could not be accounted for by the theory of a conflagration. Dr. Dörpfeld had quoted Vitruvius, but he had always understood Vitruvius to refer to that passage not to sun-dried, but to kiln-burnt bricks. Mr. Penrose added that he would be quite satisfied with his part in the discussion if it had encouraged further examination of this most interesting discovery, which, whatever the outcome, must reflect the greatest possible credit on Dr. Schliemann and his able coadjutor.—Mr. Karl Blind quoted Mr. James Fergusson's opinion in support of the antiquity of the Tirynthian palace, and the discussion closed.

#### MEETINGS FOR THE ENSUING WEEK.

YEN. Colonial and Indian Exhibition, 4.—Conference 'On the Races of the Straits Settlements and North Borneo.'

TACUS. Zoological, 8.—Swifts and Swallows, Mr. F. L. Slater (Davis Lecture).

#### Science Gossip.

MR. WILLIAM KING, D.Sc., Emeritus Professor of Geology, Mineralogy, and Natural History in the Queen's College, Galway, died at Glenoir, Galway, on the 23rd ult., in his seventy-eighth year. Upon the foundation of the Queen's Colleges in Ireland in 1849, Dr. W. King was selected to fill the Chair of Geology in the Galway College, which he occupied until 1883, when an attack of paralysis compelled him to retire. Dr. King contributed considerably to the literature of the various branches of geology.

DR. BROWN-SÉQUARD has been elected a member of the Paris Academy of Sciences in the section of Medicine and Surgery. His election was carried by a large majority.

MR. G. H. KINAHAN publishes in the *Journal of the Royal Geological Society of Ireland* 'Notes on the Apatite of Buckingham, Ottawa,' which is full of useful information on a class of rocks which has hitherto been imperfectly understood; also another paper on the 'Canadian Archean or Pre-Cambrian Rocks, with a Comparison with some of the Irish Metamorphic Rocks.' There is much originality in the latter paper, and students of petrology and lithology will do well to carefully study it.

PROF. G. WIEDEMANN in his *Annalen für March* published a valuable contribution to science, 'Magnetic Researches.' Many of the experiments described are original; all of them advance our knowledge of the laws of magnetism. This important paper has been translated and published in the *Philosophical Magazine* for July.

MR. CLEMENT WRAGGE, whose services at Ben Nevis have made his name familiar to meteorologists, has signalized his arrival in Australia by founding at Adelaide a "Meteorological Society of Australasia," to which we wish all success.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The HUNDRED AND FIFTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S. Secretary.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, Piccadilly, W.—NOW OPEN FROM Nine till Six.—Admission, 1s.; Illustrated Catalogue, 1s.—Also a Collection of WATER-COLOUR DRAWINGS BY Distinguished BRITISH MASTERS. ALFRED EVERILL, Secretary.

ARUNDEL GALLERY EXHIBITION of nearly TWO HUNDRED UNPUBLISHED WATER-COLOUR COPIES, on a Reduced Scale, from Old Italian Frescoes and other Paintings, arranged Chronologically and in Schools. Open Daily from Ten till Five; and Saturdays, Ten till Four.—Admission DOUGLAS H. GORDON, Secretary. Office of the Arundel Society, 19, St. James's Street, S.W.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 2, New Bond Street, with 'Christ leaving the Precursor,' 'Christ's Entry into Jerusalem,' 'The Dream of Eliakim's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

*The Life and Works of Joseph Wright, A.R.A., commonly called "Wright of Derby."* By W. Bemrose. Illustrated. (Bemrose & Sons.)

In this handsome folio Mr. Bemrose has crowned his work of rehabilitating his relative in the eyes of the general public.

Painters and critics of the English School during the last century do not need to be informed that, in spite of his somewhat hide-bound technique, Hudson's laborious and timid pupil had in him the making of a painter of rare accomplishments. He was a master of strong effects of light and shade, he was gifted with fine perception of the powers of local colour, and he was something of a poet in landscape. Many of his likenesses are so fine and truthful, and (apart from their dry and hard handling) so searching and bright, that they are almost the best of the second class of eighteenth century portraiture. That is to say, although nearly always devoid of the grace and charm of Romney's best achievements, they are superior to Romney's ordinary work, being far less mannered, and they are better than all but the very finest of Cotes's, Dance's, Northcote's, Opie's, B. Wilson's, or Russell's, to say nothing of Barker, Martin, and Abbott. These men were Wright's contemporaries, and, to a certain extent, his rivals. We do not, of course, in this connexion include Reynolds and Gainsborough, because there is no ground for comparison between these masters and one whose faculties were, after all, limited in their scope and narrow in their application. Wright perhaps resembled Zoffany more closely than any other of his rivals, but his technique lacked the mastery of that unequal artist at his best. Had Wright had a master of larger sympathies and aims he might have produced better work, yet, on the other hand, there would have been risk of his originality, like Northcote's, being altogether extinguished had he been a pupil of Reynolds.

Mr. Bemrose tells us that, after the usual opposition to his son's becoming a painter, Wright's father made inquiry in London for the best teacher of the day, and Hudson being thus reputed, the youth in 1751, at the age of seventeen, was established in the Great Queen Street workshops, where Reynolds and Mortimer had preceded him. It would have been better had Wright *père*, a highly respectable solicitor of Derby, waited until October, 1752, when Reynolds set up his easel in St. Martin's Lane, and would have been only too glad to take a pupil for a "consideration." As young Wright's engagement with Hudson was for two years only—we are not told that the lad was apprenticed in the usual way—it was not to be expected that he could obtain very much profit in Great Queen Street. Returning home at the end of this period, Wright carried with him a self-confidence which never deserted him, and began portrait painting at the age of nineteen. No wonder he was dissatisfied with his performances and went back to Hudson for a second term of fifteen months, "often lamenting during that period that he could not obtain better instruction, there being no master of eminence in England at that time." We do not see what better master than Reynolds he could have desired, while of schools for drawing and painting there were at least two in operation, to say nothing of the St. Martin's Lane Academy, where all the best men of the day were content to study.

Mr. Bemrose has devoted much labour to his subject, and his reward is commen-

surate to his efforts. He is justified in saying: "It is seldom a better opportunity is found of obtaining a clear insight into the working and every-day life of an artist than is afforded by the material collected in the present volume." The subject is peculiarly interesting because Wright was one of the best as well as one of the last of our purely provincial artists. During his lifetime every provincial city found employment for a painter, on hard terms indeed, yet short of sheer starvation. Most of these local artists taught drawing in schools for young ladies; they produced the likenesses of professional people and shopkeepers who could afford a guinea or two; and they depicted the more renowned horses, dogs, cattle, and even sheep of their districts. Thus, at a somewhat later date than Wright's, James Ward first showed his powers by painting prize cattle, and Edwin Landseer, nearly two generations nearer our own time, made his first step towards fame by a portrait of a bull. Gandy at Exeter, Stubbs at Liverpool, Richard Wright in the Isle of Man, Crome and others at Norwich, Gainsborough at Ipswich, Romney at Kendal, Bird at Bristol, Barker at Bath, and Cuitt at Chester managed somehow or other to keep body and soul together, and some of them did not hesitate to copy or even to "restore" the "old masters" *dilettanti* were then busily collecting. They looked with disgust on such itinerants as the Vicar of Wakefield patronized, and were nearly all drawing masters; but Wright does not seem to have practised this branch of the genteel arts which stood many of his brethren in good stead.

This volume furnishes Wright's coat armour, and contains a pedigree deduced from the Rev. John Wright, parson of Seighford, co. Stafford, who in 1662 was inducted to the vicarage of that place: he took his degree in Dublin. The vicar removed to Longford, co. Derby, and died there as rector in 1681, "an orthodox and worthy son" of the Church. The inventory of his goods is noteworthy as showing the habits of a country parson in the Midlands two hundred years ago. Unluckily Mr. Bemrose has forgotten to say what the living was worth. The rector left behind him goods valued in all at not more than 205*l.*, including 44*l.* allowed for the produce of the glebe he farmed. He had "2 mares and 1 nag"; his plate was estimated at 5*l.* only; the whole furniture of his parlour consisted of "15 chairs, 2 tables, and 1 carpet." As he was blessed with a wife and eight children he could not, with the five spare chairs of his parlour, have been hospitable on a large scale. On the other hand, it is evident that he was a student; his "studdy," which was distinct from the parlour, contained "one desk and lock, and shelves and books," and the whole was valued at 30*l.* 4*s.*, or more than the entire furniture of the rectory. We may guess at what rate his volumes of divinity were priced by the assessors of Derby, and thus estimate the value of the library which was reckoned to be worth thirty pounds odd in 1682. From this John Wright descended Dr. Richard Wright, a physician and F.R.S., a man of considerable repute, who died in 1786, and "Equity Wright," an attorney of high character and Town Clerk of Derby

from 1756 till 1765. One of the daughters of this gentleman married James Holworthy, a founder-member of the Society of Painters in Water Colours. The youngest of "Equity Wright's" three sons was the A.R.A., who was born at a house still existing in Derby on September 3rd, 1734. At Derby Wright remained all his life, with the exception of three years and a half spent in London under Hudson, two years in Italy, and two years in Bath, where, after the departure of Gainsborough for London, he proceeded in hopes of fortune, which did not attend him. Considering the attractions of Gainsborough's art, we need not wonder that the primitive, not to say jejune manner of Wright failed of success in the fashionable watering-place.

At eleven years of age his taste for art pronounced itself, and he continued to draw in secret whenever he could find an opportunity, and took as models signboards and portraits. Painting was not Wright's only pursuit; he was a real lover of music, and a first-rate amateur performer on the flute. In this capacity he seems to have been a highly popular attendant of the balls, assemblies, and concerts of Derby and the neighbouring towns. Of the Ladies' Derby Assembly at that time Mr Bemrose gives the rules, some of which are amusing as indicating the desperate efforts of the patronesses to maintain their own gentility: "1. No attorney's Clerk shall be admitted"; "3. No Lady shall be allowed to dance in a long white Apron" (the reader may remember Walpole's comments on the Duchess of Queensberry's wearing such a garment in "society"); "4. All young Ladies in Mantuas shall pay 2s. 6d."; "5. No Miss in a Coat shall Dance without Leave of the Ladies of the Assembly."

Wright soon attained sufficient reputation to be allowed a room in the Town Hall when he wished to exhibit his pictures. It was not till 1765 that he exhibited in London, when the gallery of the Society of Artists in Spring Gardens contained 'A Conversation Piece' and that capital 'Three Persons viewing the Gladiator by Candle-light' we praised when reviewing the interesting collection of Wright's pictures which, owing mainly to the efforts of Mr. Bemrose, was formed at Derby in 1883. It is now at Bowood. Wright got 130*l.* for it, a great price in those days. In the Society's exhibition were pictures by Barret, Cotes, Gainsborough ('General Honeywood' and 'Col. Nugent'), Gilpin, Hamilton, Hayman, Hone, O. Humphrey, Kirby, Martin, Morland, Mortimer, Reynolds ('Lady S. Bunbury sacrificing to the Graces,' now in the National Gallery, and 'Lady Waldegrave'), Stubbs, West, R. Wilson, and Zoffany. Wright continued to contribute to this society until 1791, sending in all forty-three pictures. He first appeared at the Academy in 1778, the tenth exhibition, when he contributed five pictures—among them what some profess to consider his masterpiece, 'Edwin, from Beattie's "Minstrel,"' as well as 'Sterne's Captive,' and a striking "Girandolo, a grand fire-work exhibited at the Castle of St. Angelo in Rome." He sent two pictures to the gallery of the Free Society of Artists in 1783, and in 1785 he gathered twenty-five of his works in Robins's Auction Room, Covent Garden. Eleven of these pictures

were, however, left unsold, a significant fact.

In 1773 Wright married and set out for Italy in company with his wife and a Mr. Hurleston, a great-uncle of the late President of the Society of British Artists and a painter of promise, who was killed by lightning while riding across Salisbury Plain in a storm. Mr. Bemrose prints an amusing letter from Wright to his brother Richard, a doctor settled at Derby, respecting, among other things, the despatch of, "in a box, four pillar Candlesticks, called Tooth and Egg, to be cleaned as silver. They are what they *seem* to be, which, if I mistake not your temper, will be more pleasing to you than a refined [*i.e.*, plated] outside, with a Base inside." "Tooth and Egg," which Mr. Bemrose does not explain, was "tutenag," the Anglo-Chinese for what we now call German silver, which the straightforward painter preferred to plated articles. Arrived in Rome, Wright, according to Hayley's 'Life of Romney,' "laid the foundation of those cruel nervous sufferings which afflicted his later years, by excess of application."

Here is, we think, the clue to much of Wright's history. In this letter to his brother he declared his hopes that "*maturity* has improved my constitution, and I am better able to bear the rude winds than heretofore." Delicate from his boyhood, the painter was constantly liable to the "cruel sufferings" Hayley mentioned; and to the state of his nerves and liver is attributable that peevishness and irritability which marked his dealings with the Academicians and other men as well as societies. Wright's letters from Italy mention his intercourse with Romney, Copley, Downman, O. Humphrey, Jenkins the dealer, and others, and his visits to Rome, Naples, Pompeii (which had been discovered fifteen years before), Herculaneum, Florence, and other cities. The only early master whose works attracted his attention was Giotto, whom he vouchsafed to notice at Padua. At Turin he was delighted with the Van Dycks, and especially with the

"picture of King Charles 3 children, which is a capital one, the youngest has great relief without shadow, and such a sweet childish expression as I never before saw."

Mr. Bemrose takes an opportunity for expressing emphatic dissent from the dictum of the Messrs. Redgrave in 'A Century of Painters' that Wright's studies in Italy had little influence on his style in after life. He adduces the sketch-book of the painter, which contains evidence that study of Michael Angelo had developed his sense of style and method of handling. Arrived in Derby, September, 1775 (as he was admitted a Student in the Royal Academy in this year, it would seem that he must have remained in London for some time at least), Wright did not stay long at home, but, as we have said, thinking Gainsborough's departure from Bath had left an opening for a portrait painter, proceeded there, not, as Mr. Bemrose states by a slip of the pen, in December, 1774, but in December, 1775. In one of his letters from Bath occurs a passage characteristic of the man. He got no patronage, and this induced him to write:—

"I am confident I have some enemies in this place who propagate a report that I paint fire-pieces admirably, but they never heard of my painting portraits.....This is a scheme of some artists here (who, to our shame be it said, seldom behave liberally to one another) to work me out, and certainly it proves at present very injurious to me."

There was nothing surprising in the opinion of those who considered Wright a painter of "fire-pieces." He had at that time exhibited eighteen pictures of this kind, one moonlight scene, and seventeen portraits, some of which probably represented artificial light, while several were small and not one important enough to be compared for a moment with the "fire-pieces."

At Bath Wright painted Dr. Wilson, and no less a person than Mrs. Catherine Macaulay, the so-called "Republican historian," whom Walpole abused, Gainsborough painted, and Burke condemned. The doctor, who was Rector of St. Stephen's, Walbrook, set up this woman's statue in his church, from which it was expelled by his successor. Wright named her "Miss Macauley," which was wrong; her maiden name was Sawbridge, and she was a native of Olantigh, Kent. We have another expression of Wright's irritability in a letter to his brother respecting a picture at the Society of Artists' gallery in 1776:—

"There has been offered for my Girandolo a 100 guineas, but the man who is appointed in the room knows neither his [the alleged would-be buyer's] name, place of abode, or anything about him, thro' which carelessness I shall in all probability lose the selling of my picture. If I do, I will never exhibit with them more."

Wright seems to have carried this threat into effect. No picture of his followed in Spring Gardens till 1791, an interval of thirteen years, during which the Society held several exhibitions. This complaint may have had to do with the artist's first appearance at Pall Mall, where the Academy was then seated, in 1778. He was already in a good position, for we find that in 1760 his prices of ten, twenty-one, forty, and sixty guineas, respectively for a head, half-length, three-quarters, and whole-length portrait, were about the same as Reynolds's had been not long before. Mr. Bemrose quotes from Wright's note-book an account of the arrangement of his palette and a list of the pigments he used. Among these were carmine, lake, brown-pink, Prussian blue, and one or two more of which the reputation is nearly as bad. This is enough to account for an occasional lack of roses in his carnations, and want of harmony in his greys. We are not told which white he affected, but it seems to have been a good one.

Mr. Bemrose, as might be expected, enters rather fully into the relations of Wright and the Royal Academy. Nowadays we do not hear of an Associate refusing the R.A. ship. Yet Stubbs did this in 1781, and Wright imitated him. He attained the former honour in November, 1781, that is, after he had contributed not fewer than nineteen pictures to four exhibitions. In February, 1784, that is two years and three months later, the Academicianship was offered to him and he refused it, because, as one of his friends asserted, Edmund Garvey had been made an Academician. The vacancy was caused by the death of Richard Wilson. The Academy cat-



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logue of the exhibition of 1783 describes Garvey as an "R.A. elect" in that year. If Wright was so terribly aggrieved at Garvey's election, how happened it that he restrained his wrath for a whole twelvemonth? Garvey had been waiting not less than thirteen years, he was one of the first batch of Associates, and was by no means the incompetent and ignominious personage Wright's friends declared him to be. Edward Edwards stated that Wright, "offended at Mr. Garvey's being chosen Royal Academician before himself, resigned his Associate's diploma in disgust, yet continued to exhibit at intervals with that society" (the Academy). Mr. J. L. Philips, Wright's friend, declared that the Academicians, "being afterwards made aware of the impropriety of thus insulting a man of his [Wright's] abilities, deputed their secretary Newton to Derby, to solicit his acceptance of a diploma, which he indignantly rejected, knowing how little the institution could serve him, and feeling that his friend Mortimer and himself were both deemed equally unqualified to enjoy the honours attached to that Royal establishment." This is clearly unreasonable, because J. H. Mortimer, elected an Associate in November, 1778, died February 4th, 1779; and he could hardly be elected an Academician in the interval. That Wright refused to be made a Royal Academician, as Mr. Redgrave suggests, because he would not give a diploma picture, is too absurd a supposition to be entertained. He had plenty of unsold paintings on his hands. Mr. Redgrave says that he searched the records of the Academy to learn the facts connected with Wright's retirement—a statement Mr. Bemrose dismisses with the remark, "It was a safe place to search if Mr. Philips's account were true." We are not quite so sure of this. It appears to us that if the Academicians sent Newton to Derby (which we do not believe for a moment), they would not fail to preserve a record of such magnanimity. It must be remembered that Wright was not the only painter of distinction then living, and that among the Academicians were Reynolds, Gainsborough, Copley, Cotes, T. Sandby, Cipriani, De Louthborough, Wilton, G. Barret, Sir W. Chambers, P. Sandby, Bartolozzi, Hone, A. Kauffman, the Dances, Hayman, Zoffany, Cosway, Nollekens, Barry, and Bacon, who were not very likely to humiliate themselves in order to propitiate an irascible portrait painter at Derby, with whom personally not half a dozen of them can have had more than the slightest acquaintance. No R.A. was elected between Garvey's appointment in 1783 and 1784, when Wright's turn came. On his refusal, J. F. Rigaud, an A.R.A. of 1772, was chosen an R.A.

Four years after his resignation of the Associateship Wright returned to the Academy with five pictures (this does not look as if he felt "the institution could not serve him"); the next year he sent nine; and it was not till 1790 that he fell out with the Academy again. He then complained bitterly of the bad places given to his works. He described the Academicians as "miscreants," their conduct as "rank villainy"; and he hinted that a certain writer then well known, who called himself "Vasari," had been bribed to suppress "a statement of

facts." How far this quarrel, which was long maintained, was justified no one seems to know, but we may point out that his pictures of 1790 were two; of these 'Romeo and Juliet' enjoyed the distinction of being "No. 1." We know where that was likely to hang. No. 221 was between works of Rigaud and Russell, and next but one to Lawrence's portrait of a son of Lord Abercorn. Wright so far relented as to send three pictures to the Academy in 1794, his last appearance in public. He died in 1797.

*The Sirens Three: a Poem*, written and illustrated by W. Crane (Macmillan & Co.), is a reprint from one of the magazines. Of the poem it is not necessary to say more than that amid many obscurities of thought and expression are a considerable number of powerfully imaginative and picturesque verses, full of energy and distinct in colour. On the whole, however, like all versed allegories since Spenser's, this one is not a little hard to read, while it is not rich in the Spenserian charm. The illustrations concern us more directly than the verses or their allegory, or their political and Socialistic purport. Of these it may be asserted that, although Mr. Walter Crane could hardly think without genius and native power and beauty, he never showed less of these qualities, or expressed them in draughtsmanship with less good fortune. One is not pleasingly impressed by the occasional glimpses these designs betray of the effect of Mr. Elihu Vedder's highly poetical and masculine imagination and the inspiration of Blake, and Blake not always in his best mood. Mr. Crane is best as Mr. Crane. On this account we turn to such designs as that to stanzas 92-4, a procession of figures in urgent chariots like a triumph; the knights in combat on the following page; the stately figure of Necessity, above verse 105; the knight killing the dragon, above verse 129; Paris and the goddesses, above verse 81, a beautiful group; Phaeton, over verse 20; and a few single figures distributed here and there. It would seem that Mr. Crane, who once exhibited a sturdy sense of humour and, as in his lovely 'First of May,' much grace, has mistaken his vocation in this instance.

*Picturesque York*. By J. Benson and J. E. Jefferson. (York, Johnson & Co.)—That the text of this volume of commonplace sketches begins with a note on the railway station and ends with one on the Cholera Burial-Ground is likely, we should think, to prejudice against the book the minds of the citizens of ancient Eboracum who fail to see the point of the antithesis. The drawings from a picturesque point of view are poor—they have no sentiment nor any sense of the beauty of light and shade; from an architectural point of view they are all but worthless. The text is better, but it is trivial.

#### NEW PRINTS.

TEN etchings by Mr. H. S. Dale adequately represent Glastonbury Abbey (A. Lucas). The draughtsmanship is firm, clear, and broad, and the use of the etching needle is extremely spirited. Technically they remind us of Cuitt, but they have less research and greater breadth, less hardness and less *finesse*. Pictorially the grace of the great arch, with its chevron mouldings, looking into the north aisle of the choir, is first rate. 'The Abbey Barn' is equally well drawn and etched. 'The Abbot's Kitchen' looks too small, but it is very clear and firmly delineated. 'The Pilgrims' Inn' deserves every praise for its vigorous touch, richness of colour, and force of light and shade. We admire 'The Manor House in Northwood Park' and 'The Tribunal.' Mr. Dale is a good draughtsman, with a thorough sense of colour.

Miss S. Palladiense, of 62, New Bond Street, has issued an engraving by Signor H. Campoposto, representing a Belgian girl weeping over the corpse of a lamb which, having been born late in the season, has been given to her. The print is not without brilliancy and spirit of a sort, but it is an ungraceful and clumsy work of art.

When Mr. Lefèvre consented to publish such a print as that called 'Izaak Walton and his Pupil,' engraved by Mr. R. B. Parkes after the picture by Mr. W. D. Sadler, he showed his good nature rather than that good taste which every one knows he possesses. It is not necessary for us to say any more about the artist's proof of the plate which has reached us.

We have received from Messrs. H. Graves & Co. Parts 19, 20, 21, and 22 of the "Library Edition" of 'The Works of Sir E. Landseer,' containing, among other less excellent examples, the first-rate "proofs" of 'Jack in Office,' engraved in a bright, careful, clear, and brilliant manner by Mr. G. S. Hunt; the bright, but rather hard, if spirited 'Otter Hunt,' by Mr. S. A. Edwards; Mr. Hunt's 'Fireside Party'; Mr. R. Piercy's 'The Free Kirk'; and Mr. W. Rolfe's firm and delicate 'Stag at Bay,' a sculpture of 1866.

From Messrs. S. Low & Co. comes Part LX. of 'English Etchings,' which contains the unusually meritorious 'Church of St. Mary Overie,' by Mr. A. M. Williams. This, although a little confused in parts, such as the tourelles and their pyramids, and the vehicles in front of the building, is very commendable for the firmness of its draughtsmanship and the rich tones of the tower. Mr. Borrow's 'Low Tide, Hastings,' is firm and good, distinguished by feeling for light. 'Durham,' by Mr. H. M. Marshall, shows that at present etching is not his forte. It is flat. On the whole, this part is much superior to the last, which we received a considerable time ago.

Mr. Thibaudau has favoured us with the prospectus of the new Dutch Etching Club, entitled 'Le Chardon: Eaux-Fortes de Peintres Néerlandais, avec Texte de M. C. Vosmaer.' From this it appears that many Low Country artists seek to revive the practice of that art which once flourished in the hands of their countrymen Rembrandt, Ruysdael, Van Ostade, Berchem, Both, Dujardin, Waterloo, and others. For this end they have agreed to issue a bi-monthly work named 'Le Chardon,' to which M. C. Vosmaer will contribute whatever text may be required. The work will comprise twelve "livraisons," in each of which will be an etching and a page of letterpress. Foreign subscriptions should be paid to Heeren Frederik Muller & Co., of Amsterdam. The twelve "livraisons" will cost ten florins. If the work is continued in the style of the two specimen etchings sent to us, it will be a most desirable possession for lovers of art and etching in particular. Heer W. Steelink etched 'Op den Uitkinjk,' a damsel standing upright in a boat, and watching with a glass for the approach of her lover in a skiff. It is full of light, and the figure, though clad in white and placed against the sky and shining water, loses nothing of solidity, and retains its local colour. Equally brilliant, softer, richer in colour and tone, is 'Na den Maaltijd,' a sow and her litter, by Heer C. L. Dake, a gem of draughtsmanship and colour. By all means let us see more of 'Le Chardon,' which shall not want our good word if it continues in this fashion.

A photograph of one of the slabs (representing horsemen) of the Panathenaic Frieze, which comes to us from Messrs. Winch Brothers, of Colchester and Old Bond Street, is of a desirably large size, and, as all photographs from sculpture ought to be, true, and just to the quality of marble. If it had been of a more agreeable colour, less heavy and black, and somewhat clearer, it would serve as part of a most noble decoration for a room. As it is it would not

do for that purpose. Besides, a series of slabs would be required.

The Arundel Society's reproduction in chromolithography of Pinturicchio's fresco in the Vatican of St. Catherine pleading is interesting because it really does, after a fashion, represent the picture, and it has been conscientiously "drudged at" in a wooden manner by Herren Kaiser and Frick, of Berlin; but at the best it is an unhappy thing, the only good points being the faces, and a blind and dull fidelity to the colouring of certain parts. Mere labour could, perhaps, go no further and be reproduced in the chromolithography of Berlin, which we take to be the most oporose of human industries.

### FINE-ART Gossip.

Two very good long panels, representing the history of Joseph, painted by Francesco Ubertini, or "Il Bachiacca," have been added, as Nos. 1218 and 1219, to the National Gallery in Room XV. They show strongly the influence of his master, P. Perugino, and possess something of the softness and colour-blending which distinguish the technique of his fellow pupil Del Sarto. They add to the attractions of the gallery, and illustrate a name which was not before represented there. They are in fairly good condition.

No. 1214, 'The Meeting of Coriolanus with Volturnia,' by Michele da Verona, a picture on canvas, has been placed on the easel in the Octagon Room in the National Gallery. This and the new pictures by Ubertini were purchased out of the fund bequeathed by the late Mr. John Lucas Walker.

MR. HARRY QUILTER has in preparation a 'History of the Pre-Raphaelite Movement,' which will include the articles on the "Brotherhood" by Mr. Holman Hunt that appeared lately in the *Contemporary Review*. Mr. Quilter requests us to state that he will be greatly obliged for any letters, criticisms, or other special information bearing upon the personal, critical, or historical aspects of this movement, and that all such will be promptly acknowledged and, when necessary, carefully returned by him, if sent to his address, No. 7, Savile Row, W.

THE French papers announce the death of M. Eugène Dutuit, the well-known print collector and art amateur of Rouen, who more than any one else was responsible for the enormous rise in the prices of choice impressions of famous plates. It will be remembered that he startled everybody by the monstrous sum he gave for an impression of the Hundred Guilder Print. He died at Rouen, where he had long resided, on the 25th ult., in his eightieth year, after an illness of no considerable duration. His taste was not confined to prints; he gathered a great number of works of art, pictures, books, and *objets d'art*. He was a great lover of national antiquities, and with all his might defended them against the vandals and restorers. We trust that his 'Manuel de l'Amateur des Estampes,' of which we have reviewed so much as has been published, will be completed by his heirs. To complete that work would be his best monument.

THERE was a great crowd, as was to be expected, at the special meeting of the Hellenic Society on Friday, July 2nd, to hear Mr. Penrose and Dr. Schliemann and Dr. Dörpfeld. Among those present were Prof. C. T. Newton, Mr. A. S. Murray, Prof. Percy Gardner, Mr. Watkiss Lloyd, Mr. R. P. Pullan, the Provost of Oriel, Mr. Bywater, Prof. Jebb, Prof. J. H. Middleton, Mr. H. F. Pelham, Sir F. Pollock, Mr. Henry Reeve, Mr. Wayne, Dr. Holden, Mr. Andrew Lang, Prof. Butcher, Prof. Lewis Campbell, Mr. Walter Leaf, and Mr. H. H. Statham. Dr. Dörpfeld's paper was written in English: he spoke in German, and his remarks were translated to the

meeting by the chairman. A report of the meeting will be found in another column.

MESSRS. T. W. WILSON AND F. WALTON exhibit at Messrs. Dowdeswell's gallery two pictures, being 'The Start of the Season—Meet of the Four-in-Hand Club, May,' and 'The Finish of the Season—The Lawn at Goodwood, July.' These productions contain numerous sketches of portraits of ladies and gentlemen "in society."

## MUSIC

### MUSICAL PUBLICATIONS.

*The Principles of Singing.* By Albert B. Bach. (Blackwood & Sons.)—The author of this work is himself a vocalist, and thus has a practical knowledge of the subject on which he writes; he is also a musician, and he writes fluently on the science of acoustics and on the physiology of the human voice. The present work travels to some extent over the same ground as his 'Musical Education and Vocal Culture,' which has run through several editions, but the practical portion is mostly new. While it cannot be said that Mr. Bach sheds any novel light on any of the branches of science and art of which he treats—perhaps because the great works of vocal teachers and modern acousticians and physiologists leave nothing to add—he deserves high commendation for the lucidity of his style in dealing with the more abstruse aspects of his theme, and for the soundness of his views in that portion of his work which refers directly to voice culture. At least a third of this crown octavo volume consists of vocal exercises of the usual kind, but we venture to think that their utility is marred by the smallness of the print. Mr. Bach is nothing if not practical, and he will probably find that as a singing tutor his work will fail to meet with the acceptance due to its general merits, for the reason named. But young vocalists will find much that is interesting and helpful in the chapters on the cultivation of the voice. The directions for breathing exercises are especially good, and may be followed even by those who have no vocal gifts, as a means of strengthening the lungs. It is a fact not so generally known outside the profession as it should be, that singers are not often troubled with bronchial affections, and rarely die of consumption. In the historical remarks on vocalization we read that "Mere artistic singing began with the foundation of the opera under Peri Caccini Monteverde." The omission of commas and a conjunction here would lead non-musical readers to infer that Monteverde invented opera, and that his baptismal name was Peri Caccini. We also read of "Cafarelli," "Senesino," and "Guido von Arezzo." These and other slips of a like character can be corrected in a subsequent edition.

*Musical Theory Course.* By John Taylor. (Philip & Son.)—This little work is primarily designed for pupil teachers and training college students, and the author declares his belief that it is the only complete and adequate text-book for this purpose hitherto published. He goes on to say that "While still adhering to his original view, viz., that extraneous methods, such, e.g., as the Tonic Sol-Fa, are unnecessary, and that the ordinary and unaided musical notation admits of every requisite simplification for purposes of elementary teaching, the author has not failed to recognize and profit by the critical excellence in the treatment by such methods of particular branches of the subject, such, for instance, as voice training, and, notably, the recognition of the uniform relational grouping of the scale in all keys, a corollary from the rules of Dr. Hullah and older theorists first enunciated by the late Rev. J. Curwen, and which, as killing the so-called 'key difficulty,' constitutes in itself a sufficient and self-inflicted death blow to the Curwen or purely syllabic method." The Sol-Faists are probably quite unconscious of having

received a death blow; but our purpose in quoting from Mr. Taylor's preface is to give an idea of his literary style, which is so turgid and obscure that even a musician might have to pause many times in reading his book in order to grasp his meaning. Thus no fewer than sixty-six pages are taken up with the exposition of the rudiments of music, the various definitions being given with the utmost verbosity and vagueness of expression. For example, what are we to understand by this? "Although strictly a compound time, the species termed Common, or, as comprising four crotchets in a bar, quadruple, is almost invariably classed with the simple times." Or this? "The immediate succession of two intervals of exactly the same quality, and formed in each instance by the same parts as, e.g. (to take a simple case), of two perfect fifths or of two perfect octaves, say between the treble and the bass, is in general forbidden." We could multiply instances of this clumsy and erroneous method of stating simple facts and rules, but it will be sufficient to say generally that in the matters of clearness of language, logical sequence, and accuracy in the employment of musical terms, Mr. Taylor's book is very inferior to many pre-existing works which deservedly enjoy a high reputation.

*Harmonie et Mélodie.* Par Camille Saint-Saëns. (Paris, Calmann Lévy.)—As our musical readers are aware, M. Saint-Saëns has recently experienced something more than passive hostility from German audiences on account of his alleged perversion from the truth as it is in Wagner. Whether national rather than art feeling was the real cause of these discreditable incidents cannot be determined; enough that the very name of Wagner appears to be an excoem for strife and ill temper both to partisans and opponents. In point of fact M. Saint-Saëns is about the very last French musician who should be assailed on the ground of narrowness of vision. As in his compositions we notice a spirit of eclecticism not usual in French creative art, so in his literary efforts there is a complete absence of ordinary Gallic prejudices and limitations. The following quotation from the introduction to the present volume well describes the man: "Vous reniez Wagner, me disent-ils, après l'avoir étudié et en avoir profité. Non seulement je ne le renie pas, mais je me fais gloire de l'avoir étudié et d'en avoir profité, comme c'était mon droit et mon devoir. J'en ai fait autant avec Sebastian Bach, avec Haydn, Beethoven, Mozart, et tous les maîtres de toutes les écoles. Je ne me crois pas obligé pour cela de dire de chacun d'eux que lui seul est dieu et que je suis son prophète. Au fond, ce n'est ni Bach, ni Beethoven, ni Wagner que j'aime, c'est l'art. Je suis un éclectique." The writer proceeds to say that his views regarding Wagner's works have not suffered any modification; it is the position of the whole question that has changed. When nothing but vulgar abuse was poured on the master it was necessary for one of broad views to assume the rôle of the advocate; now this may be safely exchanged for that of critic and judge. The main portion of the book consists of essays, probably contributed to French periodicals, and well worthy of reprint. For the most part the opinions expressed are such as will meet with acceptance from thoughtful English musicians, and the author's style is so lucid and piquant that ordinary amateurs may read the articles with pleasure as well as profit. The most interesting, at any rate to ourselves, are those on the Bayreuth performance of 'Der Ring des Nibelungen' in 1876 and the Birmingham Festival. M. Saint-Saëns takes pains to correct some of the absurd ideas which prevail in France respecting English capacity for executing and appreciating music; but he is evidently somewhat bewildered at our excessive passion for oratorio in general, and the 'Messiah' and 'Elijah' in particular, and views with alarm the possibility of some third work appearing which the English public



might eventually come to consider equally indispensable in a festival programme. It may be noted that the danger referred to has been rendered imminent by the appearance in the field of oratorio of M. Saint-Saëns's fellow countryman Gounod. But it should also be observed that the most steadily prosperous of our provincial festivals, that at Leeds, dispenses with the 'Messiah,' and is about to dispense with 'Elijah' also. One of the strongest essays that on Offenbach, in which, while admitting the genius of the composer, he lays upon him the charge of having successfully lowered public taste, and implanted a passion for everything that is mean and low: "L'opérette a pris à la fois de tout rapetisser, de tout avilir, et elle y réussit; elle a fait plus encore: elle a donné à l'univers civilisé le goût, le désir, presque la passion de tout ce qui est vil et petit..... La facilité d'Offenbach, sa rapidité d'exécution étaient inouïes. Au demeurant, une grande fécondité, le don mélodique, une harmonie parfois distinguée, beaucoup d'esprit et d'invention, une grande habileté théâtrale; voilà plus qu'il n'en fallait pour réussir. Il a gaspillé tout cela." Though there may be nothing very profound in M. Saint-Saëns's observations generally, owing to his adoption throughout of the style of the feuilletonist rather than the serious teacher, there is so much shrewdness and common sense scattered through the pages of his book that we warmly commend it to the notice of intelligent amateurs.

It is impossible within the space at our disposal to do justice to the fine collection of organ music published by Messrs. Augener & Co. under the title *Cecilia*, edited by Mr. W. T. Best. The collection contains twenty-four books, and includes specimens of nearly every style of organ playing. The German school is represented by examples from J. L. Krebs, Eberlin, and Albrechtsberger among older writers, and among modern composers by Rheinberger (two of whose organ sonatas are given complete), Hesse, Richter, Franz Lachner, Merkel, and others. Among French and Belgian composers we find Adolphe Wely, Boëly, Benoist, Dubois, Mailly, Walldorf, and Thomas. Perelli, Fumagalli, and others are drawn upon for Italian organ music. English composers are by no means ignored, specimens being given of the works of Samuel Wesley, E. T. Chipp, and C. S. Heap, besides which the editor has contributed several pieces. Mr. Best has done his share of the work extremely well, both as regards selection and editing; the registering is carefully marked throughout. Organists will find 'Cecilia' a most valuable addition to their libraries.

### Musical Gossip.

As the promised performance of 'Le Nozze di Figaro' last Saturday was postponed until Thursday this week, there is nothing whatever to record concerning the Italian Opera. 'Lohengrin' is announced for to-day (Saturday) and 'Zampa' for Tuesday next.

The third of Mr. Austin's Patti concerts was given at the Albert Hall last Saturday afternoon with a familiar programme. Signor Albertini made a moderately favourable impression as a violinist.

Mr. W. G. CUSINS gave his annual morning concert on Monday at St. James's Hall. There was full orchestra, but no important orchestral work was included in the programme, unless the concert-giver's Pianoforte Concerto in a minor may be so described. It is impossible, however, to say much in favour of this composition. The second subject of the first movement and the waltzes are pleasing, but on the whole the work is dry and tedious. Madame Albani, Madame Scalchi, Mr. Lloyd, Mr. Santley, and Signor del Puente appeared as vocalists, and Mrs. Kendal and Signor Albertini took part in the programme.

MR. CHARLES WADE gave a morning concert at the Princes' Hall on Monday. Brahms's 'Liebeslieder Walzer' (first set) was the only important work in the programme.

IN consequence of the interest excited by the performance of Cherubini's opera 'The Water-carrier' under the auspices of the Royal College of Music, the work was repeated at the Savoy Theatre on Wednesday afternoon with equally favourable results. The merit of the performance consisted not so much in the talent exhibited by individual students as in the strict attention shown to matters of the smallest detail. The chorus were not permitted to stand in a row and assume an apathetic demeanour towards the work proceeding on the stage. Every member had his or her share in the action, and although the movements were necessarily somewhat constrained and artificial, the intention was good in all cases, and in this way the performance may be regarded as a model for imitation elsewhere. We are glad to learn that the authorities of the Royal College intend to prepare other lyric works for future presentation. The choice is necessarily somewhat limited, but we think among the neglected masterpieces of Gluck and Mehul, and even of Boieldieu and Auber, some operas might be found suitable for the purpose. In any case, labour of this kind cannot fail to bear rich fruit, and the Royal College has thus already given itself a claim to public support.

It is contemplated to revive Auber's 'La Sirène' next September at the Opéra Comique, Paris. The work has not been played in that city since 1862. It is probable that Berlioz's 'Benvenuto Cellini' will be given at the same theatre in October.

We learn that Signor Luigi Mancinelli has been commissioned to compose an oratorio, 'Isaiah,' for next year's Norwich Festival.

Le Ménestrel announces that M. Padeloup intends next winter to resume his popular concerts at the Cirque d'Hiver.

At the Paris Conservatoire the Grand Prix de Rome for the present year has just been awarded. There were only four competitors, and the winner of the first prize is M. Augustin Savard, a pupil of M. Massenet.

THE committee of the Mozarteum at Salzburg propose next year to celebrate the centenary of the first performance of 'Don Juan,' which took place at Prague on October 29th, 1787. The committee intend to publish on this occasion a volume giving, as far as possible, a complete account of all the performances of the opera of which it is possible to obtain particulars. A circular has been sent to all the chief theatres, conservatoires, and musical societies throughout the world, inviting them to commemorate the centenary either by giving a grand performance of 'Don Juan' or by a special concert in honour of Mozart.

WE have received 'The Boston Musical Year-Book, and Musical Year of the United States: Season of 1885-86,' by Mr. G. H. Wilson. This little volume is a record not only of all the musical performances which have been given in Boston during the past season, but of the principal musical events in nearly twenty other cities of the States. It is obviously impossible to enter into details concerning a book of this character; but we have been much struck in examining it by the enterprise and research shown by American concert-givers. The programmes given in the volume contain the titles of a considerable number of works almost or entirely unknown in this country. The opportunities of hearing the works of the greatest masters also appear to be abundant; and with such advantages musical taste in America ought to reach a high standard.

### DRAMA

*Brutus Ultor.* By Michael Field. (Bell & Sons.)

THE especial quality of excellence which is necessary to all dramatic work, that is, all dramatic work of any permanent character, is, of course, distinctly different from that which is essential to the composition of fine lyrical work, and it is this rare combination of qualities so totally opposite which makes Shelley's position almost unique among modern poets as the author of 'The Cenci' and 'Prometheus Unbound.' In these days, when the poetry in favour is generally either the poetry of passion as lyrically expressed or the poetry of reflection as manifested in much of Mr. Matthew Arnold's poetry, we have too little dramatic reading, so that the dramas of Michael Field, whose accomplishment is certainly not lyrical, apart from their intrinsic merit, acquire an additional value for all persons interested in this form of work.

The author of 'Brutus Ultor' has, without doubt, many qualities which are essential to dramatic composition. She has power, concentration, and that now unusual quality of weirdness, which is more conspicuous in her previous works than in the present one. She has power, as we have before remarked, verging on coarseness, though it is difficult to point out where genuine strength ceases and what, for want of a better word, we call coarseness begins. What she lacks dramatically is that special assignment of the right language to the right character which is manifest in the highest specimens of dramatic art. Of course this is to try her by a high standard, and that we do so is in itself no mean literary compliment. We have said that the qualities essential to lyrical composition are opposite to those requisite to the fulfilment of dramatic work, and that the two seldom subsist near together. Still there should be some sort of lyric relief, not only in expression, but in feeling, and the absence of this is another of the author's shortcomings. In a word, while doing full justice to all the power and capability displayed, we miss those sweet amenities of art by which only the other qualities we have indicated gain in intensity as light gains by the effect of shadow. The author of this work has always some doctrine to propound, and in this case, as indicated by the title, it is a doctrine of holy, uncompromising justice. As an example of painful failure in attempting the beautiful and tender take the following description, in which the only creditable line is the one italicized, the rest being strained and artificial, without merit or grace or nature:—

Blithe modesty, free honour, loveliness  
That hath its sweet protection in itself,—  
These are her praise, her holy wealth, and glory.  
The flush of vernal bloom is on her cheek,  
If she but breathe her heartfelt thoughts; her brows  
Are golden as the pure moon's youngest curve,  
Golden her hair; as unclosed marigolds,  
Her brown, unfaltering eyes meet gracious looks,  
And take them for the sun; her lips, like shells  
Bear music round their rims, and in her voice  
The ear hath all her beauty o'er again.  
So young she is, I feel a happy boy  
And yet a tender husband, when we kiss.

But against this, which is so very tawdry, put the following lines touching the gods,—

Ah me! ah me!  
Let the great Strangers see that right be done!  
They are not of a race that giveth suck;  
No urns are in their houses; they possess;  
They have no words for welcome and farewell;  
No tombs where frailty and transgression couch;  
They have not grown gray hairs,—

which possess that simplicity which is the essence of dramatic power. Or, again, these lines, which have in them a noble significance, suggesting, though not by way of imitation, the work of Elizabeth's time:

SEXTUS. Not to-day.  
To-morrow meet me at the Capitol  
Ere I return to camp.....[Exit ARUNUS] my business done.

O Alban sibyl, in the costly books,  
Heavy with auspices of endless note,  
Is my dominion celebrated, sung  
In ancient verses? On the very eve  
When Rome receives her written destiny  
From virgin hands, I shall inscribe my rule  
Deep in the honour of a Roman wife.  
I'll no more trifle, hesitate, refer  
Desire to conscience, stoop to self-raised fear,  
But like an unswayed monarch singly do  
The chief conception of my urgent mood.  
Lucretia, do you feel the coming storm?  
The sultriness of lust is in the air;  
It chokes me as it rises in foul fume  
From my embroidered nature. I am sick  
Of this suppression, and the courtesy  
That I must feign. The lion shall be loosed  
To-night, and all the secrets of his rage  
Expounded to the prey,—that gives me force.  
To-night! to-night! Meanwhile I'm circumspect.  
[Exit.]

It cannot be said that the present work will add to its writer's reputation, which already stands high; but it decidedly will not detract from it.

### THE WEEK.

ST. JAMES'S.—Performance of the Dramatic Students: 'Love's Labour's Lost.'

CRITERION.—Morning Performance: 'The Little Pilgrim,' a Free Version, by W. G. Wills, of Ouida's Novel 'Two Little Wooden Shoes,' in Two Acts. 'Love's Martyrdom,' a Tragedy in One Act, by Alfred C. Calmoult.

OPERA COMIQUE.—Revival of 'The Fool's Revenge,' by Tom Taylor.

STRAND.—Morning Performance: 'The Country Girl,' Comedy in Five Acts. By David Garrick.

PRINCESS'S.—Revival of 'Claudian,' Drama in a Prologue and Three Acts. By W. G. Wills and H. Herman.

To the majority of those who witnessed the representation of 'Love's Labour's Lost' by the Dramatic Students at the St. James's Theatre the play, so far as the stage is concerned, was a novelty. Never a favourite with actors or managers, 'Love's Labour's Lost' has not been seen in London since it was produced in the all but exhaustive series of Shakspearean revivals carried out by Phelps and Greenwood at Sadler's Wells. In a not very remarkable performance by the young actors, the defects of the piece which have kept it out of the list of acting plays were obvious. Much of its wit is strained and not too effective, and the characters and dialogue seem like rough sketches which in subsequent works the author filled out and employed. There is, of course, a measure of grace and poetical fancy, and the pictures of life at the inhospitable court of Navarre are enchanting. The effect of the rhymed versification is, however, the reverse of satisfactory. Something was lost, too, in the distribution of the characters. Miss Elizabeth Bessie was unsuited to the Princess of France, and the influence of her shortcomings extended over the most attractive scenes. The comic scenes were well given by Mr. de Cordova as Armado, Mr. Frank Evans as Holofernes, Mr. Eric Lewis as Sir Nathaniel, and Mr. Lugg as Costard. The Ferdinand

of Mr. Fuller Mellish, the Biron of Mr. Bernard Gould, and the Boyet of Mr. Foss were creditable performances. The whole had, however, a listlessness and sleepiness that must be overcome. The characters were slow of speech and of movement, and the action dragged. Some pretty forest scenes were provided, and the glades of the park at Navarre and the pavilion provided for the princess and her attendants were effective.

'The Little Pilgrim,' given on Saturday last at a morning performance at the Criterion, shows more of Ouida than of Mr. Wills. The story of the rustic maiden who, in the courage of her innocence, trudges two hundred miles to wait upon her artist lover, and is rewarded for her pains by the offer of his hand in marriage, is fantastic and artificial. It is tenderly treated by Mr. Wills, and the heroine is played prettily, though constrainedly, by Miss Annie Hughes, a *débutante* of very prepossessing appearance. It takes accordingly some hold upon the public, though it fails to leave a very abiding impression.

Seldom has a one-act play told a story more gloomy and distressing than that of 'Love's Martyrdom,' which was given on the same occasion as the preceding. Wounded and wearied from the conflict at Sedgemoor, in which he has fought on the losing side, and closely pursued by the Royalist troops, Lord Archibald Marston takes refuge in his own house. At no price will he fall a living captive to his enemies, to see his estates confiscated and himself dragged as a felon to execution. His own hand is powerless to drive home the dagger that will cheat his foes of their prey, and he compels his wife to plunge it into his heart. This, with some natural reluctance, she does at the moment when one frail barrier alone remains between the fugitive and his pursuers. So soon as the odious task is accomplished the soldiers break in, and she then discovers that their errand is that of mercy and pardon. Distracted at intelligence which converts her into her husband's murderer, the wretched woman sees nothing better to do than to follow her victim. The dagger that has taken his life is plunged accordingly into her own breast, and as the curtain descends she falls expiring across the body of her husband. This story is told in fairly good verse, which, however, fails in dramatic significance through being overcharged with natural description. In the agony of suspense between life and death a husband will not depict to his wife the appearance of the flowers or boughs which canopied his retreat. In the character of the heroine Miss Dorothy Dene displayed much energy and dramatic force. Her gestures were large and worthy, and her performance gave promise of future excellence. Mr. H. B. Conway also acted with much spirit and feeling as the husband. The remaining characters were poorly played.

In the revival of 'The Fool's Revenge' at the Opéra Comique Mr. Hermann Vezin gave a surprisingly fine performance of Bertuccio. So good was it, indeed, that up to the lamentably incompetent and unsatisfactory termination of this wretched version of a great play the adaptation seemed almost tolerable. Mr. William Herbert played satisfactorily as the licentious duke, and

Miss Sophie Mackintosh, a *débutante*, revealed some genuine power as his wife. The Fiordelisa of Miss Janette Steer had nothing but grace and beauty of appearance to commend it. Mr. Godwin has mounted the play excellently, and the appearance of the courtiers in their rich Renaissance robes was very effective. Some of the minor characters were played, however, in very languid fashion.

The performance of 'The Country Girl' by the Daly Company was similar in most respects to that previously given of 'She Would and She Would Not.' For the piquancy which has in recent performances been assigned the heroine, Miss Ada Rehan substituted a broader and more farcical humour, the effect of which was, however, not less effective with the public. The entire representation failed neither in vivacity nor colour.

Upon its revival at the Princess's Theatre 'Claudian' proves to have lost nothing of its hold upon the public, and commends itself to the critic more directly than before. Mr. Wills's versification sounds closer and more vigorous, and the strong situations exercise more than their old influence. The principal characters are acted meanwhile in capital fashion by Mr. Wilson Barrett, who repeats his picturesque performance of Claudian, Mr. George Barrett, Mr. Willard, Miss Eastlake, and other members of the company. The groupings and arrangements are as effective as they can be, and the action proves thoroughly stirring. The revival, which is before long to be succeeded by that of 'Hamlet,' will serve for the purpose of rehearsals for the representation shortly to be given by Mr. Wilson Barrett in America, where he will, it is said, make his first appearance as Claudian.

### Dramatic Gossip.

THE article on Shakspeare in the new edition of the 'Encyclopædia Britannica' will be from the pen of a recognized authority, the editor, Prof. T. Spencer Baynes, and will be long and elaborate.

MR. CHARLES WYNDHAM contemplates reviving next year 'David Garrick,' taking himself the character of Garrick.

AT the representation at the Lyceum for the benefit of the Actors' Benevolent Fund on the 24th inst., which will take place in presence of the Prince and Princess of Wales, Mr. Irving and Miss Ellen Terry will appear in 'The Bells' and 'Raising the Wind.'

MR. EDWARD COMPTON's season at the Strand Theatre will, it is announced, commence with a representation of 'Davy Garrick.'

'HAND AND HEART,' with which Toole Theatre reopened on Saturday, under the management of Messrs. Yardley and Stephens has been recently mentioned in the *Athenæum* 'Herne the Hunted,' which was regarded as the chief attraction, is also in some respects familiar. It is neither better nor worse than its rivals, and was acted with fair spirit.

THE earliest of the documents mentioned some little time back by Mr. Sims in the columns as of interest in their bearing on the life of Shakspeare have passed into the hands of Mr. Halliwell-Phillips.

TO CORRESPONDENTS.—H. C. B.—A. E. A. V.—C. G. R.—G. C. S.—G. S.—J. J. C.—received.  
No notice can be taken of anonymous communications.

Erratum.—P. 21, col. 1, l. 7 from foot, for "observation" read aberration.



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